

THE WORKS  
OF  
SHAKESPEARE

THE TAMING OF THE SHREW

EDITED BY

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# CONTENTS

	PAGE
INTRODUCTION . . . . .	ix
THE TAMING OF THE SHREW . . . . .	I





# INTRODUCTION



## INTRODUCTION

*Bibliographical.*—*The Taming of the Shrew* was not printed, so far as is known, before the Folio of 1623, where it appears as the eleventh in order among the Comedies, being immediately preceded by *As You Like It*, and followed by *All's Well*. The Folio divides the play into Acts, but not into Scenes; it omits to mark the Induction and the commencement of Act II.; it distributes the remainder thus—

Fol.	Act III.	=	Modern III. i.—IV. ii.
„	Act IV.	=	„ IV. iii.—v. i.
„	Act v.	=	„ v. ii.;

it gives no list of *Dramatis Personæ*, and no statement of scene, general or particular. In these omissions, and this arrangement, it was followed by the only known Quarto, 1631, and by Folios 2, 3, 4.

The title of the Quarto is as follows:—

A WITTIE | AND PLEASANT | COMEDIE | Called |  
*The Taming of the Shrew.* | As it was acted by his  
 Maiesties | *Seruants at the* Blacke Friers | *and the*  
 Globe. | *Written by* Will. Shakespeare. | [Printer's  
 device] | LONDON, | Printed by W. S. for *Iohn Smeth-*  
*wicke*, and are to be | sold at his Shop in Saint  
*Dunstones Church-* | yard vnder the Diall. | 1631.  
 [Unpaged; A—I 4 in fours: no colophon].

## INTRODUCTION

It is obviously printed from F 1, and not from any independent source. It faithfully reproduces most of the Folio's errors, and adds a large crop of its own by way of omission or misprint—very few of them are here reported; but it corrects obvious misprints in nine cases, and substitutes "tails" for "tales" in II. i. 216. I have collated it and the four Folios at the British Museum, selecting for report only what seemed the important variants.

The text I follow is, of course, that of the First Folio; accepting ten corrections from the Quarto as above, nineteen from F 2 (the only important ones are III. i. 81, "change" for "charge"; IV. ii. 4, 6, 8, the prefixes, iii. 109, 176, 177, punctuation, iv. 90, "except" for "expect"; v. ii. 65, "for" for "sir"; all of them adopted by preceding editors), three obvious ones from F 3 (I. i. 33, IV. i. 49, ii. 31), and two trifling ones from F 4 (II. i. 187, III. ii. 118).

The Third Folio evidently had both the preceding Folios before it, and sometimes reverts to the first where the second had corrupted it. It follows all the nineteen corrections I have taken from the latter, besides others reported in the footnotes and others not so reported; while it makes about thirty fresh departures, mostly in the direction of error, though a few are modernisations of spelling or grammar. Folio 4 seems to be a mere reprint of Folio 3, with rarely an additional corruption. The following from Halliwell's large folio edition (Notes on Act V. of this play) is worth repeating:—"It is unsafe to adopt any alteration from the Folio of 1632, and later ones, unless sense absolutely requires it. In regard to metre, the readings of later editions are unquestionably modernisations, made without

authority and without any acquaintance with the metrical system of the Shakespearean period."

From the editors, beginning with Rowe, I have of course accepted many an emendation, in especial from Rowe, Theobald, and Capell. To Steevens and Malone and the Cambridge Editors of 1863 the debt of all succeeding editions is, in spite of the most independent knowledge and collation, so obvious that gratitude alone compels its mention. My departures from the Cambridge text are very few: my notes are crowded with explanations or comment due to innumerable predecessors, though I hope I have added somewhat, and have everywhere brought my own judgment to bear.

In particular, my grateful acknowledgments are due to the General Editor, Mr. W. J. Craig, who, though very busy, has of the fulness of his knowledge supplied me with many excellent notes and illustrations, of which I have used more than are here credited to him, though I hope his name is appended to everything of special importance.

My only changes in the text are at II. i. 209, "as *she* takes a buzzard" for "as *he*," etc.; III. i. 57, 58, I revert to "Good master" instead of "Good masters" (read since Rowe), believing that Hortensio alone is addressed; in IV. iv. 61-72, I have, I hope, cleared up the existing confusion about the exits and entrances of Lucentio and Biondello; while in III. i. 12, I suggest (only), for "his usual," "unusual" or "his manual." New explanations of the existing text will be found, I believe, in Induction, ii. 27, "here's—"; I. i. 34, "balk," 145, "given him the best horse to," ii. 280, "Fellows"; II. i. 124, "of her widowhood," 217, 218, "gentleman—"; IV. iv. 3, the pretended reminiscence, 18,

the Folio stage-direction, and one or two other places; while, in addition to the inconsistency, noted by Mr. Daniel, of Tranio's language about Petruchio in III. ii. with their so recent acquaintance, I note the further inconsistency of Petruchio's announcement to Vincentio in IV. v. 63 of a wedding of which neither he nor Hortensio can have any knowledge;<sup>1</sup> and I adduce in a note on I. i. 256 some argument as to Shakespeare's intention with regard to the personages of the Induction in the later portion of the play.

"*A Shrew*" and "*The Shrew*" compared.—The question of the date of our comedy is intricately bound up with that of its sources and authorship. The starting-point of all investigation is the older play, published in 1594 with the following title:—

*A Pleasant Conceited Historie, called The taming of a Shrew. As it was sundry times acted by the Right honorable the Earle of Pembroke his seruants. Printed at London by Peter Short and are to be sold by Cuthbert Burbie, at his Shop at the Royall Exchange.*  
1594. 4°.

It was reprinted by Burby in 1596, transferred by him in 1607 (*Transcript of Sta. Reg.* iii. 337) to N. Ling, who published a third edition (that known to Pope) in that year, and by Ling transferred in the same year to Smethwick (*Transcript*, iii. 365), who in 1631 published, as we have seen, not this piece, but our play. Steevens included it in his *Six Old Plays*, 1779; and Mr. Amyot reprinted it from

<sup>1</sup> Later I find that this, too, has been noted by the inevitable Mr. Daniel (*N. Sh. Soc. Transactions*, 1877-79, p. 168).

## INTRODUCTION

xv

the 1594 edition for the old Shakespeare Society, 1844, whence it was reproduced in Collier's *Shakespeare's Library*, Pt. II. vol. ii, and in W. C. Hazlitt's reprint of that in 1875. The connection of this piece, hereinafter spoken of as *A Shrew* or "the old play," with our own is obvious: it is perhaps implied by Burby's transference of it to Ling in company with *Love's Labour's Lost* and *Romeo and Juliet*, and by Smethwick's substitution of our play for it in 1631. *A Shrew* is clearly the model on which our play is ultimately fashioned, with changes introduced partly independently, partly from Gascoigne's *Supposes*. The counter-suggestion of Mr. Hickson that *The Taming of the Shrew* formed the model of *A Shrew* is one which it is difficult to believe can have commended itself to anybody, so much more fully developed and finished is our play, so far does it surpass the other in fluency and naturalness of dialogue, in the handling of the plot, and in small but telling points of characterisation; while in diction too, and partly in versification, *A Shrew* represents an earlier style.

The connection between the two is nevertheless of the closest, especially in the general conduct and incidents. It receives some detailed illustration in the notes, but the points of similarity and difference may be briefly summarised here. The old play has a precisely similar Induction, wherein a Tapster does duty for Shakespeare's Hostess. Its personages remain on the stage throughout the play proper—there is no hint of their removal to any balcony above: they intervene with a few words at four several points in its conduct, and are themselves dismissed in a short separate scene at its close. Pope, who thought the



old play must be Shakespeare's,<sup>1</sup> inserted these passages in the text of his edition; and later editors have generally reproduced them, if not in the text, at least in their notes. I give them all together here, from Hazlitt's reprint of the *Shakespeare Library*, to which also all my references to the old play are made.

P. 508 (the stage being for the first time empty of characters).

[*Then SLIE speaks.*

*Slie.* Sim, when will the foole come againe? [*i.e.* Saunder=Grumio].

*Lord.* Heele come againe my Lord anon.

*Slie.* Gis some more drink here, souns wheres

The Tapster, here Sim eate some of these things.

*Lord.* So I doo my Lord.

*Slie.* Here Sim, I drinke to thee.

*Lord.* My Lord heere comes the plaiers againe.

*Slie.* O braue, heers two fine gentlewomen.

*Enter VALERIA with a lute, and KATE with him.*

—and there follows the scene of the music-lesson.

P. 530 (the main characters having gone to Emilia's wedding).

[*Ex. Omnes.*

*Slie.* Sim must they be married now?

*Lord.* I my Lord.

*Enter FERANDO and KATE and SANDER.*

*Slie.* Looke Sim the foole is come again now.

*Fer.* Sirra go fetch our horsses forth, etc.

—and there follows the dispute about sun or moon, and Kate's submission.

<sup>1</sup> He speaks of it thus in his *Table of Editions*: "There is scarce a line of this the same with the present Play, yet the Plot and Scenery [scenario] scarce differ at all from it. I should think it not written by Shakespeare; but there are some Speeches (in one or two Scenes only) the same: And we have there the conclusion of the Play, which is manifestly wanting in all the subsequent Editions, as well as the latter part of the last Act, manifestly better, and clear of that impertinent Prolixity which is in the common Editions."

# INTRODUCTION

xvii

*P.* 533 (the outraged father proposes to have the impostors arrested).

[PHYLOTUS and VALERIA runnes away.

[Then SLIE speakes.

*Slie.* I say wele haue no sending to prison.

*Lord.* My Lord this is but the play, theyre but in iest.

*Slie.* I tell thee Sim wele haue no sending

To prison thats flat: why Sim am not I Don Christo Vary?

Therefore I say they shall not go to prison.

*Lord.* No more they shall not my Lord,

They be run away.

*Slie.* Are they run away Sim? thats well,

Then gis some more drinke, and let them\*play againe.

*Lord.* Here my Lord.

[SLIE drinkee and then falls asleepe.

—and the scene of the angry father is resumed.

*P.* 535 (stage again empty).

[Exeunt Omnes. SLIE sleepees.

*Lord.* Whose within there? come hither sirs my Lords

Asleepe againe: go take him easily vp,

And put him in his one [owne, 1596, 1607] apparel againe,

And lay him in the place where we did find him,

Just vnderneath the alehouse side below,

But see you wake him not in any case.

*Boy.* It shall be don my Lorde come helpe to beare him hence.

[Exit.

—there follows immediately the supper-scene, after which the Induction is rounded off thus:

*P.* 541.

[Then enter two bearing of SLIE in his

Owne apparrell againe and leaues him

Where they found him, and then goes out.

Then enter the Tapster.

*Tap.* Now that the darkesome night is ouerpast,

And dawning day appeares in chrystall sky,

Now must I hast abroad: but soft whose this?

What Slie oh wondrous hath he laine here alnight,

Ile wake him, I thinke he's starued by this,  
But that his belly was so stuff with ale,  
What how Slie, Awake for shame.

*Slie.* Sim gis some more wine, whats all the  
Plaiers gon : am not I a Lord?

*Tap.* A lord with a murrin : come art thou dronken still?

*Slie.* Whose this? Tapster, oh Lord sirra, I haue had  
The brauest dreame to night, that euer thou  
Hardest in all thy life.

*Tap.* I marry but you had best get you home,  
For your wife will course you for dreaming here to night.

*Slie.* Will she? I know now how to tame a shrew,  
I dreamt vpon it all this night till now,  
And thou hast wakt me out of the best dreame  
That euer I had in my life, but Ile to my  
Wife presently and tame her too.  
And if she anger me.

*Tap.* Nay tarry Slie for Ile go home with thee,  
And heare the rest that thou has dreamt to night.

[*Exeunt Omnes.*]

The old play has no division into Acts or Scenes: nor can the interventions just noted be taken to suggest an Act-division; for though at pp. 508, 530, and 535 the exit of all characters of the play proper might mark the close of Acts I., III., and IV. (and the first and third of these actually coincide with the close of the Folio Acts I. and IV.), yet this would make Act IV. disproportionately short, and the intervention at p. 533, occurring as it does in the middle of a scene, seems to negative any intention of marking off into Acts by such means.

In the play proper, the main differences are—that all the names save Katharine's are changed: that the scene is laid at Athens,<sup>1</sup> not Padua: that the character-scheme is

<sup>1</sup> Guevara's *Libro del emperador Marco aurelio* (1529), as translated by Lord Berners, 1534, and by North in *The Diall of Princes*, 1557 and 1568, and followed by Lyly's *Euphues*, 1578, had familiarised Englishmen with the idea of Athens as a modern seat of learning.

## INTRODUCTION

xix

more balanced and Lylian, Alfonso having three daughters (Kate, Phylema, and Emilia), who are wooed and wedded by three suitors (Ferando, Aurelius, and Polidor), to each of whom is attached his own servant (Saunder, Valeria, and a Boy); while Shakespeare's play, leaving the relations of the chief pair and their servant undisturbed, varies the uniformity by representing a *rivalry* for the hand of Baptista's second and only other daughter between Lucentio (Aurelius), Hortensio (Polidor), and a new character "Gremio a Pantelowne" suggested by the *Supposes*, by introducing for Hortensio's consolation an independent Widow in the last Act, and by transferring the Boy in the person of Biondello from Polidor to Lucentio, thus contributing to contrast of character and position among the servants, and giving Biondello a more vital interest in the action: that the idea of the servant Valeria changing places with his master, though suggested early in the old play (p. 500), is not carried out till it is half over (pp. 520, 521, 523-525), Valeria in the interim assuming the character of music-master to Kate in order that Aurelius and Polidor may "haue leisure for to courte our loues" (p. 507): that the difference in rank between the son of the Duke of Sestos and Phylema, which in the old play is the motive of this exchange between master and man (pp. 500, 523-525, 534), is got rid of in ours by making Lucentio's father of the merchant-class, and a new and much better motive for the exchange found in the scheme of gaining access to Bianca in the disguise of a tutor. This scheme is suggested, indeed, by the *Supposes*, but used here with admirable dramatic skill to differentiate Bianca's suitors and foreshadow Lucentio's victory: for, while Hortensio

independently conceives the same scheme, he does not make the same able use of it (cf. notes on III. i.); and — Gremio is not merely incapable either of conceiving or carrying out such a rôle, but, while he thinks to forward his own suit by presenting Cambio, is in fact defeating it.

These very intimate structural changes, which help to make our play a far better comedy either than *A Shrew* or *Supposes*, are rather obscured by the otherwise close correspondence of conduct and incident, especially in what concerns Petruchio, Katharine, and Grumio. In *A Shrew* we have the same initial condition of a husband to be found first for Kate, the same summary wooing and departure of Ferando to his country house to make provision, the lesson on the lute (without actual striking by Kate), Ferando's return to the wedding in absurd costume, his carrying off the bride at once in spite of her protests, the same scene on their arrival at home, the same treatment of her in the matter of food and sleep and clothes, the same compelling of her to echo his statements about the hour or the sun and moon, and to salute the travelling father of Aurelius as a young and lovely girl—all, with the exception that they do not witness the scene with the Pedant and exchange no kiss in the street, down to the wager on the wives' obedience, the throwing off the cap, and Katharine's final speech. Besides these the personation of the absent father, the pretended settlement, and the discovery of the imposture by the appearance of the real father and the son's acknowledgment of him, are also found in *A Shrew*, pp. 521, 523, 524, 533. In illustration of the connection, I print here in full the three scenes

## INTRODUCTION

xxi

where the resemblance is closest, corresponding to Shakespeare's two, the first and third of Act IV.<sup>1</sup>

*Pp. 518-520.*

*Enter SANDERS with two or three serving men.*

*San.* Come sirs provide all thinges as fast as you can,  
For my Masters hard at hand and my new Mistris  
And all, and he sent me before to see all thinges redy.

*Tom.* Welcome home Sander sirra how looks our  
New Mistris they say she's a plagie shrew.

*San.* I and that thou shalt find I can tell thee and thou  
Dost not please her well, why my Maister  
Has such a doo with hir as it passeth and he's euen  
Like a madman.

*Will.* Why Sander what dos he say.

*San.* Why Ile tell you what : when they should  
Go to church to be married he puts on an olde  
Jerkin and a paire of canuas breeches downe to the  
Small of his legge and a red cap on his head and he  
Lookes as thou wilt burste thy selfe with laffing  
When thou seest him : he's ene as good as a  
Foole for me : and then when they should go to dinner  
He made me saddle the horse and away he came.  
And nere tarried for dinner : and therefore you had best  
Get supper reddy against they come, for  
They be hard at hand I am sure by this time.

*Tom.* Sounes see where they be all redy.

*Enter FERANDO and KATE.*

*Fer.* Now welcome Kate : where's these villains  
Here, what ? not supper yet vppon the borde :  
Nor table spred nor nothing don at all,  
Wheres that villaine that I sent before.

*San.* Now, *ad sum*, sir.

*Fer.* Come hether you villaine Ile cut your nose,  
You Rogue : helpe me of with my bootes : wilt please

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<sup>1</sup> I have preserved intact the arrangement of the old play, which divides prose into lengths as verse, and prints verse with a fine disregard of any metrical system.

## INTRODUCTION

You to lay the cloth? sounes the villaine  
Hurts my foote? pull easely I say; yet againe.

*[He beates them all. They couer the bord and  
feich in the meate.]*

Sounes? burnt and skorcht who drest this meate?

*Will.* Forsouth Iohn cooke.

*[He throwes downe the table and meate and  
all, and beates them.]*

*Fer.* Go you villaines bring you me such meate,  
Out of my sight I say and beare it hence,  
Come Kate wele haue other meate prouided,  
Is there a fire in my chamber sir?

*San.* I forsooth. *[Exit FERANDO and KATE.  
Manent serving men and eate vp all the meate.]*

*Tom.* Sounes! I thinke of my conscience my Masters  
Mad since he was married.

*Will.* I laft what a boxe he gaue Sander  
For pulling of his bootes.

*Enter FERANDO againe.*

*San.* I hurt his foot for the nonce man.

*Fer.* Did you so you damned villaine.

*[He beates them all out againe.]*

This humor must I holde me to awhile,  
To bridle and holde backe my headstrong wife,  
With curbes of hunger: ease: and want of sleepe,  
Nor slepe nor meate shall she inioie to night,  
Ile mew her vp as men do mew their hawkes,  
And make her gentlie come vnto the lure,  
Were she as stuborne or as full of strength  
As were the Thracian horse Alcides tamde,  
That King Egeus fed with flesh of men,  
Yet would I pull her downe and make her come  
As hungry hawkes do fie vnto there lure.

*[Exit.]*

*Pp.* 521-523.

*Enter SANDER and his MISTRES.*

*San.* Come Mistris.

*Kate.* Sander I prethe helpe me to some meate,  
I am so faint that I can scarsely stande.

## INTRODUCTION

xxiii

*San.* I marry mistris but you know my maister  
Has giuen me a charge that you must eate nothing,  
But that which he himselfe giueth you.

*Kate.* Why man thy Maister needs never know it.

*San.* You say true indede: why looke you Mistris,  
What say you to a peece of beeffe and mustard now?

*Kate.* Why I say tis excellent meate, canst thou helpe me to some?

*San.* I, I could helpe you to some but that  
I doubt the mustard is too colerick for you,  
But what say you to a sheepes head and garlick?

*Kate.* Why any thing, I care not what it be.

*San.* I but the garlike I doubt will make your breath stincke,  
And then my maister will course me for letting  
You eate it: But what say you to a fat Capon?

*Kate.* That's meate for a King sweet Sander helpe  
Me to some of it.

*San.* Nay ber lady then tis too deere for vs, we must  
Not meddle with the Kings meate.

*Kate.* Out villaine dost thou mocke me,  
Take that for thy sawsinesse.

*[She beates him.]*

*San.* Sounes are you so light fingerd with a murrin,  
Ile keepe you fasting for it this two daies.

*Kate.* I tell thee villaine Ile tear the flesh of  
Thy face and eate it and thou prates to me thus.

*San.* Here comes my Maister now hele course you.

*Enter FERANDO with a peece of mete vppon his daggers  
point and POLIDOR with him.*

*Fer.* Se here Kate I haue prouided meate for thee  
Here take it what ist not worthie thankses,  
Goe sirra? take it awaie againe you shal be  
Thankfull for the next you haue.

*Kate.* Why I thanke you for it.

*Fer.* Nay now tis not worth a pin go sirray and take it hence I say.

*San.* Yes sir Ile Carrie it hence: Maister let her  
Haue none for she can fight as hungrie as she is.

*Pol.* I pray you sir let it stand, for Ile eate  
Some with her my selfe.

*Fer.* Well sirra set it downe againe.

*Kate.* Nay nay I pray you let him take it hence,  
And keepe it for your owne diete for Ile none,  
Ile nere be beholding to you for your Meate,



## INTRODUCTION

I tell thee flatlie here vnto the thy teethe  
Thou shalt not keepe me nor feede me as thou list,  
For I will home againe vnto my fathers house ;

*Fer.* I, when you'r meeke and gentell but not  
Before, I know your stomack is not yet come downe,  
Therefore no maruell thou canste not eate,  
And I will goe vnto your fathers house ;  
Come Polidor let vs goe in againe,  
And Kate come in with vs I know ere longe  
That thou and I shall louingly agree.

[*Ex. Omnes.*]

*Pp.* 525—527.

*Enter FÉRANDO and KÂTE and SANDER.*

*San.* Master the haberdasher has brought my  
Mistresse home hir cappe here.

*Fer.* Come hither sirra : what haue you there?

*Hab.* A veluet cappe sir and it please you.

*Fer.* Who spoake for it? didst thou Kate?

*Kate.* What if I did, come hither sirra, giue me  
The cap, Ile see if it will fit me.

[*She sets it one hir head.*]

*Fer.* O monstrous, why it becomes thee not,  
Let me see it Kate : here sirra take it hence  
This cappe is out of fashion quite.

*Kate.* The fashion is good inough : belike you  
Meane to make a foole of me.

*Fer.* Why true he means to make a foole of thee  
To haue thee put on such a curtdald cappe,  
Sirra begone with it.

*Enter the TAYLOR with a gowne.*

*San.* Here is the Taylor too with my Mistris gowne.

*Fer.* Let me see it Taylor : what with cuts and iaggies.  
Sounes you villaine, thou hast spoiled the gowne.

*Tay.* Why sir I made it as your man gaue me direction.  
You may reade the note here.

*Fer.* Come hither sirra Taylor reade the note.

*Tay.* Item. a faire round compast cape.

*San.* I thats true.

*Tay.* And a large truncke sleeue.

## INTRODUCTION

XXV

*San.* That's a lie maister. I sayd two truncke sleeues.

*Fer.* Well sir goe forward.

*Tay.* Item a loose bodied gowne.

*San.* Maister if euer I sayd loose bodies gowne,  
Sew me in a seame and beate me to death,  
With bottome of browne thred.

*Tay.* I made it as the note bad me.

*San.* I say the note lies in his throute and thou too  
And thou sayst it.

*Tay.* Nay nay nere be so hot sirra, for I feare you not.

*San.* Doost thou heare Taylor, thou hast braued  
Many men: braue not me.  
Thou'st faste many men.

*Tay.* Well sir.

*San.* Face not me Ile neither be faste nor braued.  
At thy handes I can tell thee.

*Kate.* Come come I like the fashion of it well enough,  
Heres more a do then needs Ile haue it, I  
And if you do not like it hide your eies,  
I thinke I shall haue nothing by your will.

*Fer.* Go I say and take it vp for your maisters vse.

*San.* Souns villaine not for thy life touch it not,  
Souns take vp my mistris gowne to his  
Maisters vse?

*Fer.* Well sir whats your conceit of it.

*San.* I haue a deeper conceite in it then you thinke  
for, take vp my mistris gowne  
To his maisters vse?

*Fer.* Taylor come hether; for this time take it  
Hence againe, and Ile content thee for thy paines.

*Tay.* I thanke you sir. [Exit TAYLOR.]

*Fer.* Come Kate we now will go see thy fathers house.  
Euen in these honest meane abilliments,  
Our purses shall be rich our garments plaine,  
To shrowd our bodies from the winter rage,  
And thats inough, what should we care for more  
Thy sisters Kate to morrow must be wed,  
And I haue promised them thou shouldst be there,  
The morning is well vp lets hast away,  
It will be nine a clocke ere we come there.

*Kate.* Nine a clock, why tis allreadie past two  
In the after noone by all the clocks in the towne.

*Fer.* I say tis but nine a clock in the morning.

*Kate.* I say tis two a clocke in the after noone.

*Fer.* It shall be nine then ere we go to your fathers,

Come back againe we will not go to day.

Nothing but crossing of me still,

Ile haue you say as I doo ere you go.

[*Exeunt Omnes.*]

“*Supposes.*”—The authorship of the old play will be best discussed later on. A brief mention of Gascoigne’s *Supposes* will complete our view of the comedy’s relation to its direct sources. Its title runs as follows:—

SVPPPOSES: | A Comedie written in | the Italian tongue  
by Ario- | sto, Englished by George Gas- | coygne  
of Grayes Inne | Esquire, | and there presented. |  
1566.

It was included in the unauthorised *A Hundreth sundrie Flowres* printed in 1573 during Gascoigne’s absence in the Netherlands, and by himself in the authorised edition of his works issued on his return, *The Posies of George Gascoigne Esquire. Corrected, perfected, and augmented by the Authour.* 1575, where it appears first in the division called “Hearbes” (Hazlitt’s *Poems of George Gascoigne*, i. 196). Ariosto’s *I Suppositi*, first written in prose and acted at Ferrara in 1509, had been afterwards versified by its author; and I find evidence that Gascoigne, who follows it quite closely in language and conduct, made use of *both* versions, though his own is wholly in prose. Ariosto and Gascoigne represent a young Sicilian gentleman, Erostrato, who, travelling for purposes of study, falls in love on his first arrival at Ferrara with Polinesta, the daughter of a merchant named Damon. To gratify his passion he changes places with his servant Dulipo, enters Damon’s household, and by the aid of her nurse wins his mistress, to whom he declares his

identity. Alarmed by the prospect of her bestowal on a wealthy old doctor of laws, Cleander, he instructs his servant to appear as rival; and, to make good his promise of a settlement, the feigned Erostrato induces a travelling Sienese to personate the absent father Philogano, and installs him at his own house. The real Philogano, travelling to see his son, is confronted at Erostrato's house by the servant and the Sienese, and suspects the former of his son's murder. Seeking legal remedy, he comes into contact with Cleander; and their conference reveals the fact that the servant Dulipo is in reality the latter's son, lost many years before at the capture of Otranto by the Turks. In the meantime Damon has discovered his daughter's intrigue with the supposed Dulipo, whom he has straitly confined: but his real parentage is now disclosed by the feigned Erostrato; Damon is consoled by the offer of open marriage with a handsome settlement; and Cleander, having recovered his son, desists from his suit.

From the *Supposes* rather than from *A Shrew* the features of our underplot are borrowed.<sup>1</sup> Here we have the original of the suit of Gremio (Cleander is described in I. i. as "the olde dotarde . . . Doctor Dotipole"), and of the pretended suit of Tranio the servant, for Bianca's hand. The pretence of political danger, by which the Pedant is induced to play his part, is the same motive as that applied to the Sienese; and the window-scene, between the Pedant, Tranio, and Vincentio (v. i.), follows Gascoigne far more closely than it follows *A Shrew*. In the *Supposes*, as in our play, there are two servants attached to one family;

<sup>1</sup> Notwithstanding this, *A Shrew* had already borrowed largely from *Supposes*; see below, p. xliii.

though Litio (Lico in Ariosto's prose, Lizio in his verse), whose touch of blundering wrong-headedness gave the hint for Biondello, only arrives on the scene with Philogano. Their arrival by water—in IV. i. 15 the other servant says, "at the water gate I espied my fellowe Litio, and by and by my olde maister Philogano setting forth his first step on land," and in IV. iii. 14 Philogano says he has reached Ferrara "from Rauenna, continually against the tide"—perhaps suggests the similar conception of Padua as a port, I. i. 42 of our play; but see note *in loco*.<sup>1</sup> The name Licio, however, is transferred to Hortensio in his rôle as music-master; while that of Biondello, not found in Gascoigne or in any play by Ariosto, is borne by a doctor in Aretino's *Lo Ipocrito*, and by an intriguing servant in an English comedy of uncertain authorship, *The Buggbears*, c. 1562–65, which Shakespeare may possibly have seen upon the stage.<sup>2</sup> Mr. Courthope points out (*Hist. of Eng. Poetry*, iv. 79) that the names Tranio and Grumio are borrowed from the *Mostellaria* of Plautus. The name Petrucio is given in Gascoigne's list of *Dramatis Personæ* to a servant of the Sienese, though it is not found in the actual text, nor in either of Ariosto's versions, where this character is described merely as "Servo" or "Famiglio."

*Prose Tract "Patient Grisel."*—Besides the old play and the *Supposes*, Shakespeare had probably read an old

<sup>1</sup> In *A Shrew* the Duke of Sestos, who reaches Athens apparently by land, quits it by ship (p. 535).

<sup>2</sup> This important piece has never yet been printed in England, though it appeared in *Archiv für d. Stud. der neu. Sprach. u. Litt.*, Bd. 98, 99, Elberfeld, 1897. I am preparing an edition for the press from the original MS. In the Italian original (ed. 1582) of which it is an adaptation, the name Biondello does not occur. The comedy starts from a situation very similar to that of *I Suppositi*, but presents no further special resemblance to *The Taming of the Shrew*.

prose tract, edited for the Percy Society in 1842 (*Early English Poetry*, No. xviii.), entitled *The ancient, true and admirable history of Patient Grisel . . . London . . . 1619*. Its editor considers that it may originally have appeared before 1590, and he might have found support not merely in Shakespeare's allusion to the story in II. i. 289, but in the famous lines

And as the sun breaks through the darkest clouds  
So honour peereth in the meanest habit (IV. iii. 174, 175).

The corresponding speech in the old play (above, p. xxv) gives no hint of this; but on p. 41 of the tract, after the Marquis of Salus has given Grisel to understand that his new marriage was all a pretence to try her virtue, he continues—"only sit downe till the dinner is done, and bid the company welcome in this poore attire; for the sun will break through slender clouds, and vertue shine in base array." There is no proof that the writer did not borrow the sentiment from Shakespeare; but his tract nowhere alludes to our play, and Shakespeare's form seems to me the derivative and heightened one. The tract presents no further close resemblance, unless a couple of tirades (pp. 23, 32-34) in Guevara's misogynist vein might be reckoned as such; but Dekker, Chettle, and Haughton's play *Patient Grissil* (1599), founded on it, evidently feels the connection between the Marquis' outrageous treatment and Petruchio's extravagant humours.<sup>1</sup>

*Growth of our Play.*—The most intricate, as the most interesting, question with which an editor of *The Taming*

<sup>1</sup> See below, p. lii.

## INTRODUCTION

of the *Shrew* has to deal is that of Shakespeare's precise share in it, and also of his possible share in the older play. Warburton seems to have been the first to cast doubt on the Shakespearean authorship. In his edition of 1747 he divided the plays into four classes of merit, including in the fourth our play, *Comedy of Errors*, the three Parts of *Henry VI.*, and *Titus Andronicus*; and added "The Comedies and Tragedies in the last Class are certainly not of Shakespear. The most that can be said of them is that he has, here and there, corrected the dialogue, and now and then added a Scene." Farmer in 1767 renewed the attack, declaring Shakespeare's authorship "extremely disputable . . . I suppose the present play not originally the work of Shakespear but restored by him to the stage, with the whole Induction of the Tinker, and some other occasional improvements, especially in the character of Petruchio. It is very obvious that the Induction and the Play were either the works of different hands or written at a great interval of time. The former is in our author's *best* manner, and a great part of the latter in his *worst*, or even below it . . . without doubt supposing it to have been written by Shakespear it must have been one of his earliest productions." On the other hand, the play found a warm defender in Capell (1768), who noted its immense and continued popularity "merited by true wit and humour, a fable of very artful construction, much business and highly interesting, and natural and well sustain'd characters which no pen but Shakespeare's was capable of drawing: what defects it has are chiefly in the diction," which induces him to place it very early, with *Love's Labour's Lost*. And so Steevens in 1773—"I know not to whom I could impute this comedy,

if Shakespeare was not the author of it. I think his hand is visible in almost every scene, though perhaps not so evidently as in those which pass between Catharine and Petruchio." In the old play, on the other hand, he thinks, with Capell, that Shakespeare had no hand, but simply borrowed its plan and conduct, retaining a few lines here and there. Malone (1790) agreed, and added, "I suspect that the anonymons *A Shrew* was written about the year 1590, either by George Peele or Robert Greene."

In 1831 Collier's *History of Dramatic Poetry* revived the idea of mixed work. "I am satisfied," he says, "that more than one hand (perhaps at distant dates) was concerned in it, and that Shakespeare had little to do with any of the scenes in which Katharine and Petruchio are not engaged." Grant White in 1857 gave definition to the theory, speaking of "three hands" as traceable—(1) that of the author of *A Shrew*, from whom has been taken the plot, incidents and some of the dialogue; (2) a writer collaborating with Shakespeare, who supplied the greater part of the love-business between Bianca and her suitors; (3) Shakespeare, to whom belong "the strong clear characterisation, the delicious humour and the rich verbal colouring of the recast Induction, and all the scenes in which Katharine and Petruchio are the prominent figures, together with the general effect produced by scattering lines and words and phrases here and there and removing others elsewhere throughout the rest of the play." Grant White's "colaborer," mentioned third not second in order, suggests simultaneous work on *A Shrew* between Shakespeare and another; yet it seems implied that Shakespeare revised his collaborator's work, and the idea of later critics at



any rate is less that of a collaboration than of a play intermediate in time between ours and *A Shrew*, a play in which considerable structural changes and additions from the *Supposes* were made, and which Shakespeare afterwards revised. Mr. Fleay's paper, read and discussed at the third meeting of the New Shakspeare Society, April 24, 1874, imagined Lodge as the adapter of *A Shrew* and Shakespeare as furnishing some later alterations at the end: while two years later Fleay considered *A Shrew* the joint work of Shakespeare (the prose) and Marlowe (the verse) for the Earl of Pembroke's company, and that when, in 1600, it passed with others into the hands of the Lord Chamberlain's men, Shakespeare rewrote his part and Lodge rewrote Marlowe's to form our present play.<sup>1</sup>

The sense of other work than Shakespeare's or the author's of *A Shrew* surviving in the existing text is shared by most modern Elizabethans, notably by Dr. Furnivall, Professors Dowden and Herford, and Mr. Sidney Lee; though other critics, e.g. Dr. Ward, Mr. F. A. S. Marshall (*Henry Irving Shakespeare*), and Professor Boas (*Shakespeare and his Predecessors*, pp. 173, 175), question the necessity of postulating an intermediate play or "third hand," considering that the signs of Shakespeare's handiwork are so numerous and evident throughout that we may as well assign him sole credit for the adaptation. I am in accord with these latter so far as they hold the presence of Shake-

<sup>1</sup> Fleay's original paper (with the discussion on it) is printed in *N. Sh. Soc. Transactions*, 1874, and with some revision in his *Shakespeare Manual*, pp. 175-186. Whatever may be urged as to Shakespeare's possible share in *A Shrew* (for which see below, pp. xxxvii *seq.*), it seems unlikely that two men, revising it together, would so completely have suppressed the glowing Marlowesque passages of the underplot, though Shakespeare, revising alone, might do so.

Shakespeare's hand and mind in almost every part of the play, notably, I think, in the admirable handling of the underplot and the touches of character there introduced: and believing that the entire absence of Shakespeare's hand cannot safely be asserted even in the portions most unlike him, I should be strongly opposed to any attempt to differentiate these by the use of smaller type. Nevertheless I share the impression of unlikeness that these portions have left upon so many minds, an unlikeness best explained by the hypothesis of intermediate work, Shakespeare's *rifacimento* of which was not so thorough but that he accepted much structure and a good deal of actual verse from its author, the precise amount of his own changes being indeterminable. It is necessary, however, to show some justification for the doubts expressed about these portions, in stating which there is a practical unanimity between Mr. Fleay, Dr. Furnivall, and the other chorizonts. The Induction, which Mr. Fleay at first rejected, need not be classed among them. They are—

(*Suspected Portions*)—

Act I. i.; ii.

„ II. i. 1–168, 319–405 (all after Pet. and Kath.'s exit).

„ III. i. (the tutors); ii. 126–150 (Tranio and Luc.).

„ IV. ii.; iv.—the two underplot scenes at Padua.

„ V. i. (Pedant, Vincentio, etc.); ii. 178–187  
(rhyme at end).

Professor Herford notes the “skilled mediocrity and insipid accomplishment of the first Act,” though he acknowledges that the improvements shown in the underplot denote a practised playwright. The irregular dancing doggerel of

I. i. 68, 69, 239-250, ii. 11-17, 23, 24, 129, 130, 225-237, looks specially like remains of older work: there is a good deal of this dactylic or anapæstic rhyme in the *Comedy of Errors*, itself probably an adaptation of the lost *Historie of Error* (1583, *Rev. Accounts*, p. 177), but there is some of it also in *Love's Labour's Lost*, and in *The Two Gentlemen* (I. i. 79, 80, 117, 118; II. i. 141-146). The inartistic larding of the text with scraps of Italian, confined to this Act, is not found in the other Italian plays (with the exception of the fencing-terms in *Romeo and Juliet*); nor, in spite of some single words, Holofernes' quotation from Florio (*Love's Labour's Lost*, IV. ii. 99), and Pistol's garbled scrap (*2 Henry IV.* II. iv. 195), can it properly be called a habit of Shakespeare. There are some points of phrasing, or in the general run of the verse, in this first Act, which seem unlike him; and among the words found nowhere else in his work are some academic terms, "ethics," "stoics," "mathematics," "metaphysics" (but "metaphysical" occurs *Macbeth*, I. v. 30)—and cf. "proceeders," IV. ii. 11—and some classicisms, "devote," "contrive,"—and cf. "appendix," IV. iv. 103—which seem inappropriate to him. On the other hand, there is, I think, plenty of sufficiently Shakespearean verse and prose in the Act; and the geography of I. i. 42, the "nice derangement" ("rebused," I. ii. 7), Grumio and his beating resembling Dromio in *Comedy of Errors*, IV. iv., and lines 200 *sqq.* recalling some in *Othello*, may be noted as suggestive of him. Suspicion is roused again by the recurrence of the dancing verse in Act II. i. lines 74, 75, 404, 405, besides IV. ii. 11-13, V. i. 147-150, ii. 180-187; and by the intrusion of rhymed decasyllabics, II. i. 320, 321, 324, 325, 331-334, 396, 397, 401, 402, though found in

suspected and unsuspected scenes alike, *e.g.* III. ii. 246-247, IV. ii. 9, 10, 44, 45, 57, 68, iii. 55-60, v. 33, 34, ii. 165-166, 172-179. The scene (III. i.) is one of those where I specially feel that Shakespeare has been at work with his touches of character; though here again one might contrast the correct order of the musical scale "*Ut, re, mi, fa, sol, la,*" with the incorrect order of Holofernes (*Love's Labour's Lost*, IV. ii. 102) and of Edmund in *King Lear*, I. ii. 149. In III. ii. Dr. Furnivall laid aside in deference to Tennyson's judgment his doubt whether lines 1-125, especially the catalogue of the horse's ailments, were wholly Shakespeare's; and further Tranio's assumption of intimacy with Petruchio (noted by Mr. P. A. Daniel) in the acknowledged Shakespeare part of III. ii., *i.e.* at lines 24, 25, 75, 92, 104-106, 114, 115, looks very much as if Shakespeare had forgotten that the first adapter had in I. ii. assigned that intimacy rather to Hortensio. Again, Furnivall found the proportion of un-stopped lines in the suspected parts to be 1 in 12.68, as against 1 in 22.31 in the unsuspected parts. The metrical arguments, however, to which Mr. Fleay appealed, such as the number of lines deficient by a foot, and the larger number of other lines in which the first foot is constituted by a monosyllable, not very conclusive in any case, are partly invalidated by the drawing of the examples from the Shakespeare and the suspected portions alike. Nor is the argument from once-used words really a strong one for the chorizonts, though Mr. Marshall's list (*Henry Irving Shakespeare—Notes*) of 142, which for purposes of argument may be reduced to 115, being based on Schmidt's *Shakespeare-Lexicon*, is more reliable than the earlier estimates based on Cowden-Clarke's *Concordance*, which left the Poems out of

count. Mr. R. Simpson's table (*N. Sh. Soc. Trans.*, 1874, p. 115) showed that the proportion of ἀπαξ λεγόμενα in *Henry V.* (1 in 6), *Love's Labour's Lost* (1 in  $7\frac{1}{2}$ ), *Macbeth* (1 in 8), and many other plays, was far larger; and examination of Mr. Marshall's list shows that 68 of the 115 occur in the undoubted portion (1064 lines), and only 47 in the much larger suspected portion (1449 lines)—while, so far as I can find, only 4 in the former and 2 in the latter are acquired from *A Shrew*—inviting the conclusion, always probable with an author of the largest vocabulary known, that a high percentage of once-used words is argument rather for than against Shakespeare's authorship.

There is no need in any case to question the Induction, which is pointed to as his by the vigorous versification and humour of the whole, by the special Warwickshire allusions, and (as noticed also by Professor Boas) by the suggestion, in the Lord's kindly reception of the Players, of Hamlet's reception of those who visit Elsinore. The following are the passages of which Shakespeare's authorship is admitted, as given by Dr. Furnivall in the *Leopold Shakespeare*, 1877—a list which I give with the comment that, while admitting the presence of other work, I do not feel that we have ground enough for denying Shakespeare's revision, however hasty, of the whole:—

(*Unsuspected Portions*)—

Induction.

II. i. 168–318 (? touching 115–167).

III. ii. 1–125, 151–241.

IV. i., iii., v.

V. ii. 1–177.

with occasional touches elsewhere.

If the intermediate play be a reality, I should be inclined to identify it with "the tamyng of a shrowe," whose performance Henslowe records as held on June 11, 1594 (*Diary*, p. 36), by the Lord Admiral's and Lord Chamberlain's men, "beginninge at Newington," which theatre they occupied from June 3, 1594, to July 18, 1596 (cf. Collier's ed. of the *Diary*, Shak. Soc., 1845, Intro. p. xviii). The piece, already perhaps a year or more old, being in the hands of the Lord Chamberlain's men, would stand ready for Shakespeare's revision.

It should be added that our play is not mentioned in Meres' list of 1598; from which we might argue that, if it as yet existed in its present form, it was not known as Shakespeare's: and that though included in the Folio among his works, it is, like other remodellings of which no previous Quarto is known to have existed (1 and 2 *Henry VI.*, *King John*), excluded from the corresponding entry in *Sta. Reg.*, Nov. 8, 1623, to Blount and Jaggard of "copies not formerly entered to other men" (Arber's *Transcript*, iv. 107), as though these remodellings were regarded rather as identical with the older pieces on which they were fashioned, and covered, so far as the Register was concerned, by entry (or omission to enter) long ago. But its inclusion in the Folio by his intimate friends within seven years of his death is strong enough argument for Shakespeare's close concern with it.

*Authorship of "A Shrew."*—The model in this instance, *A Shrew*, has been assigned in turn to every near and important predecessor of Shakespeare save Lyly and Nash, and the idea of Shakespeare's own authorship, reluctantly

accepted by Pope, and repelled by Capell, has even found a limited modern approval. Tieck, for instance, considered it a youthful work of his; and W. C. Hazlitt, editing it in the *Shakespeare Library*, spoke of "the more than possibility that in its original shape it received certain touches from Shakespeare's hand." Charles Knight strongly maintained Greene's authorship, considering that Shakespeare's adaptation of this work was the chief occasion of the attack in the *Groatsworth of Wit* (1592) on "an upstart crow beautified with our feathers"; but an American correspondent pointed out how much more conspicuous are the signs of Marlowe. There are said to be "at least ten reproductions" from that poet: I am aware of the following:—

	Shaks. Libr.
1 <i>Tamburlaine</i> , I. ii. 93, 94 . . . . on p.	496
" I. ii. 95, 96, <sup>1</sup> 192, 193, <sup>1</sup> and	
" I. i. 37 . . . . "	513
" III. ii. 18–20 <sup>2</sup> . . . . "	510
" III. iii. 118–120 . . . . "	498
" IV. iii. 37 . . . . "	513
" V. ii. 12, 15, 16 <sup>2</sup> . . . . "	499
2 <i>Tamburlaine</i> , II. iv. 84–89 . . . . "	500
" II. iv. 105, 106 . . . . "	510
" III. ii. 123, 124 <sup>1</sup> . . . . "	512
<i>Dr. Faustus</i> , Sc. iii. 1–4 . . . . "	492
" " iv. 1–4 . . . . "	513, 514
" " vi. 29 <sup>1</sup> . . . . "	528

while passages exhibiting the Marlowesque exaggeration

<sup>1</sup> From Mr. Bullen's *Marlowe*. Cf. Dyce's ed. p. xxi, li.

<sup>2</sup> From Mr. Courthope's *History of English Poetry*, iv. 471, 472.

and overloaded expression, or wealth of classical allusion, abound, *e.g.*, pp. 496, 497, 498, 499, 506, 507, 511, 513, 520, 527-529, 531, 532, 534, 540, 541. Grant White thought some of its lines not unworthy of Shakespeare's early years, but owned their merit not of his kind, and held his share, if any, of the slightest, believing that Greene wrote the most, and Marlowe all or nearly all the rest at a time (c. 1585-88) when all three were working for Pembroke's company. Dyce, Delius, and Ulrici considered that if not by Marlowe, it was the work of an imitator of Marlowe; and this latter is the usual view of modern critics, in especial of Marlowe's last editor, Mr. Bullen, who repudiates with warmth the idea of Marlowe's authorship, pointing out that such a poet does not reproduce himself in this wholesale fashion, and that the inept introduction of some of the classical allusions looks more like a burlesque of him. Mr. Fleay, abandoning his earlier theory of a divided Marlowe and Shakespeare authorship (above, p. xxxii) pronounced (*Biog. Chron.* art. "Kyd") for Kyd's, because the line "Or icie haire that goes on Boreas chin," p. 513, is echoed in the phrase "white as the hairs that grow on father Boreas' chin," used by Doron, the representative of the "idiot art-masters" (Marlowe and Kyd) in Greene's *Menaphon*—an argument that I feel as thin, to the point of emaciation. Quite recently in the fourth volume of Mr. Courthope's *History of English Poetry* we get a striking reaction to the view of the Shakespearean authorship.<sup>1</sup>

<sup>1</sup> Mr. Courthope's new volumes appeared some months after this Introduction was written. Though I do not agree with him, and must observe that some of his statements of fact about *A Shrew* are inaccurate, he has induced me to reconsider the question of its authorship, and I have also borrowed from him a reference on p. xxviii, and two of the *Tamburlaine* references on p. xxxviii.



His remarks are contained in chap. iv. and in the appendix, and form only part of a sweeping restoration to Shakespeare of early work that has lain under suspicion ever since the days of Warburton. Denying that there is any sufficient internal reason to question the Shakespearean authorship of *Titus Andronicus* and the three Parts of *King Henry VI.*, implied by their inclusion in the Folio of 1623, he considers that *The First Part of the Contention* and *The True Tragedie* must also be his, otherwise, as Grant White says, he must be branded with unexampled plagiarism [*i.e.* in *Henry VI.*], and "by parity of reasoning *The Troublesome Raigne* and *A Shrew* may also confidently be regarded as his early work."<sup>1</sup> Suspicion of Shakespeare's sole authorship of any of these plays would, he believes, never have occurred but for Malone's suggestion of plagiarism. He repudiates the idea of Greene's authorship of *A Shrew*; he denies Marlowe's on Mr. Bullen's ground that such a poet would not so repeat himself; and, ignoring the whole dispute about divided authorship in *The Shrew*, points us to the close resemblance of its action in the taming part to that of *A Shrew*, which he considers "obviously the work of one mind: the beautiful fancy of the Induction is worked into the whole structure of the play, nor is there any appearance of incongruity in the sentiment and diction."<sup>2</sup> Mr. Courthope's view is no doubt largely a corollary of that he takes about the historical plays, into which I cannot enter here: but his argument strikes me as quite too summary a dismissal of doubts that have survived the close scrutiny of so many scholars for so many years. As regards "plagiarism," it seems to me

<sup>1</sup> *History of English Poetry*, iv. 470.

<sup>2</sup> P. 468.

perfectly possible and natural at that date for a writer to reshape old pieces for the theatre without any intention of claiming their authorship or any thought of plagiarism at all; the idea of printed publication, always quite secondary and remote, being perhaps entirely absent, and that of copyright still quite indefinite. But work begun in this spirit, not of author but of mere stage-provider, would inevitably assume in Shakespeare's hands an original character that rendered any such attitude a gross injustice to himself; and his fellow-actors might in the end be pardoned for thinking that his rehandling and additions gave him a far better claim to the pieces reformed than their original authors could boast. This may well have been the feeling of Heminge and Condell: but the pieces seem still to have been regarded as the work of others (see above, p. xxxvii), and, as Knight points out, the poet himself cannot be shown to have ever claimed these remodellings as his own work.<sup>1</sup> The custom of the time considered, there is, I say, no need to charge him with plagiarism because he remodelled other men's work for his company's use. Nevertheless I should admit the *possibility* of his having had a hand in *A Shrew*, not so much for its representation of any philosophical notion of the vanity of things, or because I see much resemblance to his other early plays of illusion,<sup>2</sup> as because

<sup>1</sup> The three Parts of *Henry VI.*, *King John*, and *The Shrew*, were never even published in his lifetime. *Hamlet* and *King Lear*, which (whether with or without his authority) were published with his name, in 1603 and 1604 and 1608 respectively, owed something no doubt, but still very much less, to older plays.

<sup>2</sup> Compare, however, the points noted below, p. xlv. Mr. Courthope observes a similarity between Sly's acquiescence in his new position and Bottom's complacent reception of the elves' attentions, and one may add some similarity in their ruminations on awaking from their supposed dreams. Yet neither these, nor Theseus hunting, need be reminiscent of *his own* work; and in *Hamlet* with the Players he is recalling *The Shrew*.

I feel the Induction to be so vigorous and natural a piece of imaginative work, and the conception of Kate and Ferando so powerful and humorous (it drew superlatives from Mr. Swinburne) that one knows not to whom to attribute these creations if not to Shakespeare. And the extreme closeness of reproduction of the taming action in the later piece, by an author so original as Shakespeare, of course increases the probability. But that *A Shrew* is homogeneous, or "obviously the work of one mind," I do not at all admit. Even if the archaic versification which Dr. Ward observed in the taming part<sup>1</sup> be due rather to careless printing (there is none of the dancing doggerel that one would expect in older work) and the humour be not really too rough for work later than 1585, yet there is a marked general difference between the blank verse of the taming portion and that of the portion which treats of the loves of Aurelius and Polidor. It is in this latter (with two exceptions in the Induction) that nearly all those overloaded rhetorical passages occur which we have assigned to some imitator of Marlowe. Overloaded and lacking in restraint as they are, they contain a great deal of vigorous and imaginative expression, which I find it difficult to believe that Shakespeare, *had he written them*, would have so completely rejected in *The Shrew*. Would he, again, have so entirely rewritten the Induction as to leave only a couple of verbal echoes (lines 47, 50)? and would he, in re-treating the underplot, have harked back so markedly to the *Supposes* (above, p. xxvii)? Nor do I think the verse of the taming portion, to which his claim is most plausible, resembles his, while of verbal echoes the verse of *The Shrew* affords very

<sup>1</sup> *Eng. Dram. Lit.* ii. 91.

few.<sup>1</sup> In a word, I think it far more probable that in *The Shrew* Shakespeare adapted another's work.

Dr. Ward makes the interesting suggestion that *A Shrew* as it stands represents a Marlowesque revision of a yet older piece. If this be the case, our play is the *fourth* of the series, and to the Marlowesque adapter (the second piece, *c.* 1592?) we probably owe the dramatic combination of a sentimental ideal action with the humorous action of the taming. The contrast of a meek with a headstrong sister is found, indeed, both in Straparola's *Notti* (1553), and in the Danish story given below, and so might have been inherent in the earliest dramatic version; but of the structural combination of an ideal comic with a farcical action, Lyly's plays, beginning *c.* 1581, afford the chief, if not the first, example, and I should doubt the appearance before Lyly of work in which that combination is so clearly made as it is in *A Shrew*.<sup>2</sup> The source from which the Marlowesque adapter drew his ideal action is, of course, the *Supposes*. Hence he derived the joint travel of master and man, the master's sudden passion leading to an exchange with his servant, the suborning of a stranger to personate the absent father, and the discovery of the plot by the

<sup>1</sup> I have noted I. ii. 244; II. i. 174, 345; III. ii. 246; IV. i. 190, 191, iii. 172, 173; V. ii. 162, 175. The reminiscence at IV. iii. 172, 173 was perhaps anticipated by Valentine in *The Two Gentlemen*, IV. i. 13, "My riches are these poor habiliments." Nothing can be more unlike than Katharine's final speech in *A Shrew* to that in *The Shrew*.

<sup>2</sup> A brief protest must be entered against the notion that the underplot is wholly imported by Shakespeare or his immediate predecessor (the third piece). Professor Dowden's remark (*Primer*, p. 101), "Nothing in this old play corresponds with the intrigues of Bianca's disguised lovers," which must refer to the disguises or the rivalry, becomes in Mr. Lee's *Life*, p. 164, "Shakespeare's revised version added an entirely new underplot, the story of Bianca and her lovers." From all that has been said, it must be abundantly clear that the Bianca plot, however afterwards improved, is quite definitely represented in *A Shrew*, as Karl Simrock long ago perceived (*Shakespearean Society*, 1831, p. 80).

arrival of the real father. To his oversight may be assigned some of the inconsistencies that now appear in *A Shrew*, e.g. the absence at p. 500 of any reason assigned for Æurelius assuming the rank of a merchant,<sup>1</sup> and the omission of a scene required by p. 506, "*Valeria as erste we did devise | Take thou thy lute and go to Alfonso's house*"—this second plan of the music-master having evidently for a while superseded that of his appearing as the prince, which is not carried out till much later, pp. 520, 521, 523–525.

*Date.*—In trying to fix a date for Shakespeare's revision we find the metrical tests somewhat discounted by the presence in the play of other work. The small proportion of unstopped lines would place it early. Mr. Fleay thought that the ratio of rhyme to verse in the undoubted portion—one in twenty-three—as well as the percentage of double-endings, gave us 1602; but, later, he pronounced for Christmas 1599–1600, detecting in Grumio's talk (IV. i.) an allusion to the great frost of that year, and in the mention of patient Grissel (II. i. 289) an allusion to the play of that title brought out in January 1600. But these are not more convincing than his earlier suggestion that the phrase he now admits as proverbial, "to kill a wife with kindness," IV. i. 208, alluded to Heywood's *Woman Killed with Kindness*, 1603. While Sir John Harington's allusion<sup>2</sup> probably refers to the printed *A Shrew*, there is no reason to doubt the appearance of our play long before Samuel Row-

<sup>1</sup> The true reason, inferable from p. 534, is that Alfonso would not venture to countenance his match with Phylema, if he knew him for a prince.

<sup>2</sup> "read the book of Taming a Shrew, which hath made a number of us so perfect, that now every one can rule a shrew in our country, save he that hath her."—*Metamorphosis of Ajax*, 1596, ed. 1814, p. 95.

land's allusion in his *Whole Crew of Kind Gossips*, 1609 (quoted in Ingleby's *Century of Praise*, p. 85)—

The chiefest Art I have I will bestow  
About a work cald taming of the Shrow.

Dr. Furnivall's suggestion of links with other plays gives only wide limits, if limits at all. He shows a close kinship with the *Comedy of Errors* in the subject of household peace; in the contrasted characters of the sisters, resembling (with a difference) the shrewish Adriana and the softer Luciana, the latter of whom holds that view of wifely submission (I. i.) to which Katharine becomes a convert; in the threat of political danger to the Pedant, which reminds us of the danger to Syracusans at Ephesus; and in the beating of Grumio as of Dromio: and a likeness to our play in *Henry IV.*, in Prince Hal's madcap proceedings with a serious purpose, in Hotspur's relations with his Kate, and in Falstaff as compared with Grumio (?). Professor Boas noted the further likeness of the Lord and his hounds to Theseus in *A Midsummer Night's Dream*; and his reception of the Players and recollection of Soto reminds us a good deal of the similar scene in *Hamlet*, which one would certainly judge to be the later. The alleged knowledge of Italian life in our play as compared with the *Two Gentlemen* merely serves to show it later than that, and is partly disqualified by the probability that, appearing in the Bianca plot, it should rather be credited to the intermediate adapter. That adaptation, if admitted, tends to lengthen the interval between *A Shrew* and our play; I do not regard the general temper or handling of the latter as indicative of early work; and, on the whole, I see no reason to

attempt a more precise date than Professor Dowden's ? 1597.

*Other Sources.*—While no other source than Ariosto's *I Suppositi* is suggested for the Bianca plot (except that Professor Herford points out that the Latin lesson may be borrowed from a similar scene in *The Three Lords and Three Ladies of London*, pr. 1590), older sources than *A Shrew*, both for the story of the Tinker and that of the Taming, have often been cited.

1. *The Tinker.*—The former is told, with Haroun Abraschid in the part of the Lord, in "The Sleeper Awakened" of the *Arabian Nights*; and the trick related in Heuterus, *De Rebus Burgundicis*, as actually played by Philip the Good, c. 1440, upon a drunken man in Brussels, may have been suggested to the Duke by this Arabian tale repeated to him by ambassadors from the East. Heuterus (flor. c. 1580) relates it from an epistle of Lodovicus Vives, who had heard it from an officer of the Duke. I print the passage as given in Warton's *History of English Poetry*, Sec. LII., from the first ed. Plantin, 1584, fol. (lib. iv. p. 150):

Nocte quadam a cæna cum aliquot præcipuis amicorum per urbem deambulans, jacentem conspicatus est medio foro hominem de plebe ebrium, altum stertentem. In eo visum est experiri quale esset, vitæ nostræ ludicrum, de quo illi interdum essent collocuti. Jussit hominem deferri ad Palatium, et lecto Ducali collocari, nocturnum Ducis pileum capiti ejus imponi, exutaque sordida vestilinea, aliam e tenuissimo ei lino indui. De mane ubi evigilavit, præsto fuere pueri nobiles et cubicularii Ducis, qui non aliter quam ex Duce ipso quærerent an luberet surgere, et quemadmodum vellet eo loci vestiri. Prolata sunt Ducis vestimenta. Mirari homo ubi

se eo loci vidit. Indutus est, prodiit a cubiculo, adfuere procures qui illum ad sacellum deducerent. Interfuit sacro, datus est illi osculandus liber, et reliqua penitus ut Duci. A sacro ad prandium instructissimum. A prandio cubicularius attulit chartas lusorias, pecuniæ acervum. Lusit cum magnatibus, sub serum deambulavit in hortulis, venatus est in leporario, et cepit aves aliquot aucupio. Cæna peracta est pari celebritate qua prandium. Accensis luminibus inducta sunt musica instrumenta, puellæ atque nobiles adolescentes saltarunt, *exhibita sunt fabulæ*, dehinc comessatio quæ hilaritate atque invitationibus ad potandum, producta est in multam noctem. Ille vero largiter se vino obruit præstantissimo: et postquam collapsus in somnum altissimum, jussit eum Dux vestimentis prioribus indui, atque in eum locum reportari, quo prius fuerat repertus: ibi transegit noctem totam dormiens. Postridie expectatus cæpit secum de vita illa Ducali cogitare, incertum habens fuissetne res vera, an visum quod animo esset per quietem observatum. Tandem collatis conjecturis omnibus atque argumentis, statuit somnium fuisse, et ut tale uxori liberis ac viris narravit. Quid interest inter diem illius et nostros aliquot annos? Nihil penitus, nisi quod hoc est paulo diuturnius somnium, ac si quis unam duntaxat horam, alter vero decem somniasset.

From Heuterus it was translated in Goulart's *Thrézor d'histoires admirables et memorables*, Paris, 1600,<sup>1</sup> 2 vols. 12°, an English translation of which by Edward Grimestone appeared in 1607. The same story, as Holt White pointed out, is told of Charles v. at Ghent in Sir Richard Barckley's *Discourse on the Felicitie of Man*, 1598, p. 24. Another English version of the tale, taken more briefly from Heuterus, is found in Burton's *Anatomy of Melancholy*, 1621, Pt. II. Sec. ii. Mem. 4. From Heuterus, too, alone of the writers yet named, could the author of *A Shrew* derive it; with a possible further acquaintance with the story of Dionysius and Damocles,

<sup>1</sup> Brunet questions whether this date is not a mistake for 1606.



first cited in this connection by Bishop Hurd, from Cicero, *Tusc. Diop.* v. 21 :

Visne (inquit Dionysius) ô Damocle, quoniam te hæc vita delectat, ipse eandem degustare et fortunam experiri meam? Cum se ille cupere dixisset, conlocari jussit hominem in aureo lecto, strato pulcherrimo, textili stragulo magnificis operibus picto: abacosque complures ornavit argento auroque cælato: hinc ad mensam eximia forma pueros delectos jussit consistere, eosque nutum illius intuentes diligenter ministrare: aderant unguenta, coronæ: incendebantur odores: mensæ exquisitissimis epulis extruebantur. Fortunatus sibi Dafnocles videbatur.

But Warton in his *History of English Poetry*, Sec. LII., mentions that he had seen among the books (afterwards dispersed) of William Collins of Chichester "a collection of short comic stories in prose, printed in the black letter under the year 1570, 'sett forth by maister Richard Edwardes mayster of her maiesties reuels,'" of which stories this of the drunken tinker formed one. Now this tale of Edwardes, produced fourteen years before Heuterus' chronicle, may have lain nearer to the hand of the author of *A Shrew*: but the copy Warton saw has disappeared; no other is known; and it may well be questioned whether the fragment, paged 59-67, and entitled *The Waking Man's Dream*, which was communicated to the Shakespeare Society in 1845 by Mr. H. G. Norton, and supposed by him part of a reprint of Edwardes' book, c. 1620-30, was really such. On the contrary, the close resemblance of detail to the story as we already knew it,<sup>1</sup> taken together with the extension of the tale to include subsequent relations

<sup>1</sup> The reference to Seneca near the close, not in Heuterus, may have suggested, or been suggested by, a similar reference in Grimestone.

between the Duke and his butt, not given in Heuterus (1584), marks it as distinctly a later development, and makes it probable that any resemblance to *A Shrew*, such as the protection against the night-air afforded by his well-filled stomach (cf. the Tapster—"I think he's starved by this | But that his belly was so stuf with ale"), is in reality borrowed from that piece. From this developed form of the tale, shown in *The Waking Man's Dream*, is clearly borrowed the undated ballad of Percy's *Reliques*, "The Frolicsome Duke, or the Tinker's Good Fortune."

2. *The Taming*.—The Taming story is probably even older. No more likely subject for folklore in many countries could well be suggested than the temper of wives and the methods of their treatment. Karl Simrock showed that it was known in the East; and gave details of an old German poem from Lassberg's *Liedersaal*, ii. 499 (and i. 295), wherein a knight who has married a shrewish bride tames her on the ride home through byways by barbarously killing first his falcon, next his dog, and finally his horse, for some opposition to his will. Simrock also notes a play on a shrewish wife by Hans Sachs, wherein the wife has the best of the battle. Douce pointed out that the main features of our play were to be found in the Spanish novel *El Conde Lucanor* by Don Juan Manuel, nephew of Ferdinand IV. of Castile, the earliest edition of which mentioned by Brunet is of 1575. The only known English form, a long tale in stanzas of eight lines of four accents entitled "A Merry Jest of a Shrewd and Curst Wife Lapped in Morel's Skin, for her Good Behaviour," was printed by Hugh Jackson without date (Collier supposes "about 1550—

1560"), and is mentioned in Laneham's *Letter*, 1575.<sup>1</sup> This piece of barbarous humour, wherein a wife trained in shrewishness by her mother is brought to reason by whipping followed by a wrapping in the salted hide of an old horse, presents nothing in common with either *A Shrew* or our play, except perhaps the verse of the colophon,

He that can charme a shrewde wyfe  
Better then thus,  
Let him come to me and fetch ten pounds  
And a golden purse,

with which we compare IV. i. 213, 214.

I fail to recognise any very striking likeness to our play in the *Piacevoli Notti* of Straparola, viii. 2,<sup>2</sup> though it presents a contrast of sisters. Silverio, the younger of two brothers, earns the contempt and disobedience of his wife Spinella by his doting affection. The elder, Pisardo, married a year later to Fiorella, immediately on reaching home with his bride challenges her to a contest with cudgels for a pair of breeches, and receives at once her submission, which he afterwards confirms by killing in her presence a refractory horse; while Silverio, attempting later to apply the same methods, is ridiculed as a madman by his wife, whose sway is only confirmed. By far the closest correspondence to our play is seen in the Jutland tale given in Grundtvig's collection of Danish folklore (i. 88) and summarised by Köhler in the *Jahrbuch* for 1868 (iii. 397-401). Here we have three sisters, Karen, Maren, and Mette, all

<sup>1</sup> In the MS. play *The Buggbears*, assignable c. 1562-65, it is said, i. ii. 70, of an old widower seeking a young wife, "old morell wold have a new bridell I suppose." (O.F. *morel*, *moreau*, dark-coloured, *New Eng. Dict.*)

<sup>2</sup> Book the First, containing the tales of Nights i.-v., was first published at Venice, 1550; Book the Second (Nights vi.-xiii.) in 1553.

## INTRODUCTION

li

pretty and all shrewish. Mette, the worst, is the last married, but her husband "takes it on him roundly" from the first. Having appointed her to be at church by a particular stroke of the clock, he appears quite late himself on an old grey horse, with gun at his side, woollen gloves on his hands, and a big dog. So soon as the wedding is done, he carries off his bride on horseback in spite of her father's remonstrances. On the way he shoots his dog for not picking up his dropped glove, shoots his horse after a rest in the wood for not coming at call, and then gathering a switch bends the ends together and tells his wife to keep it till he asks for it. Mette, having understood her lesson, makes him an excellent wife for many years. He then proposes to visit her parents, and they start accompanied by a servant. On the road he tests her by calling a flight of storks ravens. Her correction of the mistake results in their immediate return. A second journey on which he calls a flock of sheep wolves is similarly frustrated. On the third she agrees that fowls are crows, and they reach her parents' house, where they find her sisters with their husbands. While the mother and daughters confer in the bedroom, the father fills a jug with gold and silver pence, and promises it to him who has the most obedient wife. "Kleine Karen" is called and coaxed to come, but comes not, even when her husband goes to fetch her. The issue is the same with Maren. But a knock at the door and curt summons brings Mette with alacrity to know her husband's will. He asks for the wand he gave her in the wood; and, when it is brought, turns to the other men with "See! I bent the wand when it was green: you should have done so too." In spite of the close resemblance here

between tale and play, Köhler declined to recognise any direct connection, but assigned them a common origin in far more ancient tradition.

*Connected Plays.*—The same incident of cutting osier wands occurs in the underplot of the first of several plays on the same subject which claim brief notice here—that, namely, of *Patient Grissil*, mentioned in Henslowe's *Diary* under dates October 16, December 19, 26, 28, 29, 1599. The entry of December 19 (p. 96) records the receipt "in earnest of patient Grissell, by us, Tho Dekker, Hen Chettle, and Willm Hawton" of "the summe of 3<sup>li</sup> of good and lawfull money, by a note sent from M<sup>r</sup> Robt Shaa" (an actor under Henslowe): the play was produced in the following January, entered on the Stationers' Register to Cuthbert Burby on 28 March 1600, and printed 1603.<sup>1</sup> Speaking of the wands, the Marquis says to the henpecked Sir Owen,

When I require them back, then will I show  
How easily a man may tame a shrew (p. 45);

words that may not allude either to *A Shrew* or our play, though the line "To clothe them in such poor habiliments" (I. i. p. 11), appears reminiscent of one of these or of the intermediate play. But the whole treatment of the shrewish Gwenthyan seems reactionary from Shakespeare's handling of the theme, as though Petruchio's victory had already been felt as too one-sided and it were desirable to show that there went more to it than so. The following is

<sup>1</sup> See Fleay's *Biog. Chronicle*, i. 271; Henslowe's *Diary* (Sh. Soc., 1845), pp. 96, 162; Arber's *Transcript*, iii. 158, and edition of the play for the Shakespeare Society by J. P. Collier, 1841.

## INTRODUCTION

liii

Julia's advice (v. ii. p. 88): "That were a shame—either to run away from a woman, or to strike her. Your best physic, Sir Owen, is to wear a velvet hand, leaden ears, and no tongue: you must not fight, howsoever she quarrels; you must be deaf whensoever she brawls, and dumb when yourself should brabble. Take this caudle next your heart every morning, and, if your wife be not patient, the next remedy that I know is to buy your winding-sheet." In the sequel it turns out that Gwenthyan has only been reading her bluff husband a protracted lesson, much in Petruchio's manner, and will be a good wife henceforward.

Another (lost) play of Dekker, produced by Lord Worcester's men at the Rose, August 17, September 7, 1602 (*Biog. Chron.* i. 129), the first mention of which in Henslowe is the entry, p. 224, of a sum lent "to geve unto Thomas Dickers, in earneste of a comody called a medyson for a curste wiffe, 19 of July 1602," would appear rather to have followed the lines of our play. The complete reaction is represented by Fletcher's *The Womans Prize or the Tamer Tamed* (before 1622), in which the widowed Petruchio, new-wedded to Maria, is met from the outset by a firmness and resource beyond his own, and having suffered defeat at every point, receives at last a voluntary submission.

*Stage History.*—The following extracts made by Malone (Var. ed., 1821, iii. 234) from Sir Henry Herbert's Office-Book exhibit the opinion of Charles I.'s time:

On tusday night at Saint James, the 26 of Novemb. 1633, was acted before the King and Queene, The Taminge of the Shrew. Liket.

On thursday night at St. James, the 28 of Novemb. 1633, was

acted before the King and Queene, The Tamer Tamd, made by Fletcher. Very well likt,

Our next notice of the play comes from Samuel Pepys, who records under April 9, 1667 :

"To the King's house, and there saw 'The Tameing of a Shrew,' which hath some very good pieces in it, but generally is but a mean play ; and the best part, 'Sawny,' done by Lacy ; and hath not half its life, by reason of the words, I suppose, not being understood, at least by me."

And again, under date November 1st, 1667 :

"To the King's playhouse, and there saw a silly play and an old one, 'The Taming of a Shrew.'"

It is agreed that what Pepys saw on these occasions was Lacy the actor's adaptation of our play (revived at Drury Lane, 1698, and printed in that year) under the title of *Sauny the Scot, or the Taming of a Shrew*, Sauny being the representative of Grumio, who is called Sander or Saunder in *A Shrew*. Another version in three Acts was played March 18, 1754, which the *Henry Irving Shakespeare* regards as substantially the same as Garrick's garbling, *Katharine and Petruchio*, produced January 21, 1756, and reproduced at intervals until the revival of Shakespeare's own play by J. R. Planchè, 1846-47. In this latter the characters of the Induction occupied throughout the piece a corner of the stage proper, Sly being silently removed at the close (cf. note on I. i. 256, "They sit and mark"). In our own day Shakespeare's play has been often and admirably presented by Mr. and Mrs. F. R. Benson, the part of Grumio being usually taken by that ripe comedian Mr. G. R. Weir.

## INTRODUCTION

lv

*General Comment.*—Little general comment can be needed on work so famous. I return with fresh pleasure to Dr. Furnivall's admirable sketch in his Introduction to the *Leopold Shakespeare*, p. xlv, which *inter alia* collects the little points that soften for the observant reader the improbability of the wooing-scene. In the old play Ferando, resident on the spot, may have some previous acquaintance to warrant his assertion "For I doo know she would be married faine" (p. 502); and from Katharine herself we get the definite aside,

But yet I will consent and marrie him  
For I methinks haue liude too long a maid,  
And match him to, or else his manhoods good (p. 503).

Shakespeare, relying upon his audience' familiarity with the older piece, deleted this blunt declaration; just as in his revised *Hamlet* (1604) he left the audience to infer that ignorance of her husband's murder which the Queen in Q 1 expressly protests. Kate's real wish, in spite of her repellent attitude, is plain enough from her talk with Bianca (II. i.) and the angry words to her father,

She is your treasure, she must have a husband :

and in the wooing-scene itself the impression made on her by Petruchio's compliments, cool audacity, and imperturbable good humour is visible at least in that pacing of the room which she knows will refute the charge of lameness. But pride allows her no open retreat from the air of defiance, and therein lies the justification of Petruchio's security about the wedding. He trusts to the impression he has made. He sees that she must be married by something of a *tour de force*, and that it is his business to cover her



retreat. It is settled between them, he says, "that she shall still be curst in company," and the ready invention is not so far from the inner truth. At any rate she goes to church without protest, and cries when he does not come. Of course he knows that her will has yet to be mastered: for that he has his own plans, to be applied when the legal position has been secured. The match is intended to be somewhat incredible, but there are at least no such hopeless obstacles of circumstance as surround Gloucester's wooing of Anne in *Richard III.* The improbability largely disappears when the character and position of the pair are duly considered, and what remains may be removed by the actors' art.

The whole weakness, indeed, of Kate's position is its unnaturalness. She has assumed it insensibly while in contact with feebler characters, and has never realised how utterly it contradicts natural law and the facts of life. Nature with her secular step can afford to smile at folk like Katharine. Were her claim a just one, such headstrong methods of asserting it would, in an ancient and crowded world, ensure defeat. But even the least passionate, the most resolved, of reformers finds in his own heart and instincts silent allies of that which is the result of ages of growth; and had the shrew married a husband she could bend, she would have been cheated of happiness by the discovery that she could not love him. Petruchio with a will as firm as hers, and an equal superiority to outside opinion, has on his side not merely physical strength, to which he does not hesitate to appeal when he carries her off from the wedding party, but also a better-grounded view of life. This is his strength and the secret of his imper-

## INTRODUCTION

lvii

turbability: he has a deeper inward assurance of his right. Although we may infer from the knocking-scene with Grumio, and the general attitude of his servants, that he has a temper, it is one under command: in his difficult campaign with Katharine, at any rate, he never loses it. By a calculated course of outrageous and passionate conduct, never to be taken as serious save in its ultimate aim at "peace, and love, and quiet life," he demonstrates the misery of life without self-discipline, he holds up to her the mirror of herself; while his parallel maintenance of the air and language of "reverend care of her" shows her not only that this side of his duty does not escape him, but that what she sees cannot really be passion, but plan. Her ultimate submission is no mere result of want of food and sleep, but of her perception that he has been playing a part, and acknowledgment of the justice of the lesson. The kiss that is so sweet to both, and the tribute of her closing speech (more dramatic perhaps than quite natural), are certainly not given to a mere bully who has proved his physical mastery, but rather to one who is man enough to despise the young lady's epithet of "ungentlemanly" in defence of the honour and happiness of his home-life. Putting aside the exaggerated language, *e.g.* "She is my goods, my chattels," etc., as merely proper to the part he is playing, the single point which jars upon me is the order in the last scene to throw off her cap and tread on it. Though not intended to humiliate her, but rather to convince his sceptical friends, it always strikes me as a needless affront to her feelings, not excusable like former freaks as part of a wise purpose, but offered at the very moment when she is exhibiting a voluntary obedience. I suppose

this retention from the old play would, like her oration, be defended on the ground of the required dramatic demonstration; but I feel it as a case where the poet has failed to reconcile the dramatic with the psychic requirements. In exact proportion, at any rate, as he made such excessive demands on her patience thereafter, would Petruchio be undeserving of his victory, and forfeit its best fruits.<sup>1</sup>

Nevertheless the true complement to Shakespeare's reading of the eternal problem is not the amusing burlesque of Fletcher, but the painful story of patient Grissel, in reading which we can hardly forbear that passionate protest of Emilia,

O murderous coxcomb! what should such a fool  
Do with so good a woman?

An old teller of that tale offers men the warning "be not bitter to your wives, for the world hath not many Grissels," and it is one that may be abundantly illustrated and confirmed by the novels of our greatest modern master of woman's nature. But the rarity of sweetness such as Grissel's is not, in view of men's better discipline, matter for regret: it will be many a day, I think, ere men cease to need, or women to admire, the example of Petruchio.

<sup>1</sup> Some months after writing the above I find the following in C. C. Hense's *Shakespeare: Untersuchungen und Studien* (Halle, 1884), in the essay on "Gewissen und Schicksal," p. 568:—"G. Rümelin bemerkt (*Shakespeare-Studien*, p. 165): 'Shakespeare lässt einen völligen Haupteufel zu einem Engel von Milde und Sanftmut werden, und das ist unmöglich.' Wir rufen gegen diese Bemerkung v. Friesens Erörterungen ins Gefecht, welcher feinsinnig nachgewiesen hat (*Shakespeare-Studien*, 2, p. 374 fg.), wie in Katharinas Gemüte eine innere Umwandlung vor sich geht. Ihr Gewissen ist durch richtigere Empfindung zur Verurteilung ihres störrischen Sinnes gelangt, aber immerhin mag die didaktische Tendenz (v. 2) befremden, mit welcher sie von der Neigung des Dichters zur Rednerin über die Pflichten der Frauen gemacht wird."

Mr. Daniel's account of the time occupied by the action of the play is as follows (*Trans. New Sh. Soc.*, 1877-79, p. 168):—

“In this Play we have six days represented on the stage; or if Acts I. and II. should be considered as one day, then five days only, with intervals, the length of which it is not easy to determine, but the entire period cannot exceed a fortnight. . . . Time, however, in this Play is a very slippery element, difficult to fix in any completely consistent scheme.”

Day 1. Act I.

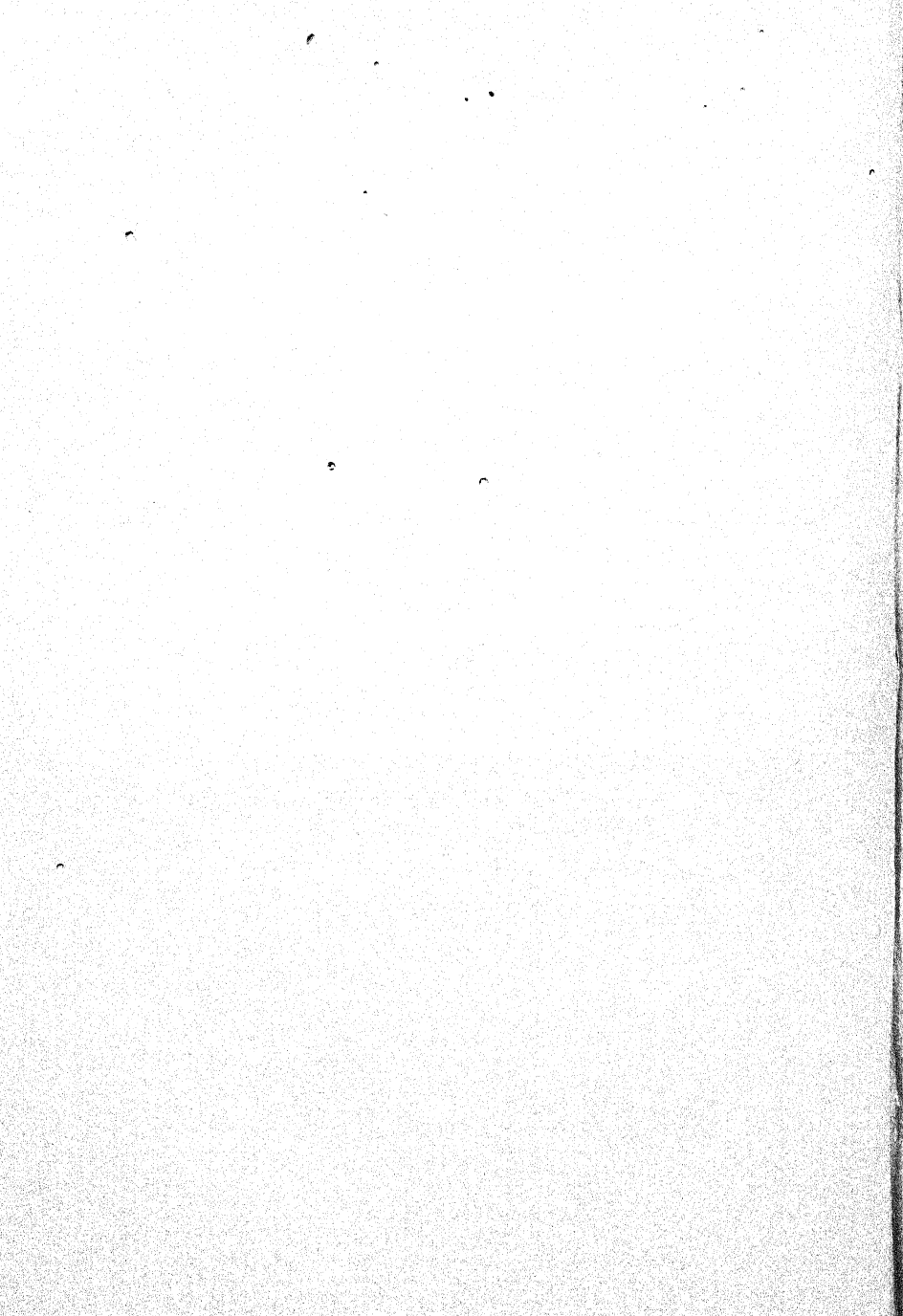
Day 2. Act II. Interval of a day or two. Petruchio proposes to go to Venice to buy apparel.

Day 3. Act III. i. Saturday, eve of the wedding.

Day 4. Act III. ii.; Act IV. i. Sunday, the wedding-day.—Interval (?).

Day 5. Act IV. ii. Interval (?).

Day 6. Act IV. iii., iv., v.; Act v. (? The second Sunday).



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## THE TAMING OF THE SHREW

# DRAMATIS PERSONÆ<sup>1</sup>

*A Lord.*

CHRISTOPHER SLY, *a Tinker.*

*Hostess, Page, Players, Huntsmen, and Servants.*

} *Persons in the  
Induction.*

BAPTISTA, *a rich Gentleman of Padua.*

VINCENTIO, *an old Gentleman of Pisa.*

LUCENTIO, *Son to Vincentio, in love with Bianca.*

PETRUCHIO, *a Gentleman of Verona, Suitor to Katharina.*

GREMIO, }  
HORTENSIO, } *Suitors to Bianca.*

TRANIO, }  
BIONDELLO, } *Servants to Lucentio.*

GRUMIO, }  
CURTIS,<sup>2</sup> } *Servants to Petruchio.*

*A Pedant.*

KATHARINA, *the Shrew,* }  
BIANCA, } *Daughters to Baptista.*

*Widow.*

*Tailor, Haberdasher, and Servants attending on Baptista and Petruchio.*

*SCENE: Padua, and Petruchio's Country House.*

<sup>1</sup> Dramatis Personæ] first list Rowe.

<sup>2</sup> Curtis] Capell.

# THE TAMING OF THE SHREW

## INDUCTION

SCENE I.—*Before an Alehouse on a Heath.*

*Enter* HOSTESS and SLY.

*Sly.* I'll pheeze you, in faith.

*Host.* A pair of stocks, you rogue!

INDUCTION] Pope; Actus primus. Scæna Prima Ff, Q. They divide play into Acts but not into Scenes, omitting to mark Induction and Act II., and distributing remainder thus—Act III. (III. i.–IV. ii.); Act IV. (IV. iii.–v. i.); Act V. (v. ii.). Here as Steevens and following Editors. *Scene 1.* Before . . . heath] Theobald. No localities marked Ff, Q. Enter . . . Sly] Enter Begger and Hostes, Christophero Sly Ff, Q. 1. Sly] Begger Ff, Q.

Induction. Sc. 1. Before an Alehouse . . . and Sly] The alehouse is implied in the stage-direction of the old play, "Enter a Tapster beating out of his doores Slie Droonken"; and specified in the Lord's direction, just before the last scene of that play, to "lay him in the place where we did find him, just vnderneath the alehouse side below." The same near neighbourhood of alehouse and mansion is implied in our play by the Players' trumpet. Sly was a common name in Stratford and its locality, but not confined to that district (Sidney Lee, *Life*, p. 165 n.). Mr. F. A. Marshall (*Henry Irving Shakespeare*) notes that the 285 lines of Shakespeare's Induction exhibit only fourteen sentences practically the same as in that of the old play (147 lines), some being of only two or three words;

while there is no absolutely identical line, and only one common characteristic expression ("pheeze you"). See, however, my note on sc. ii. lines 37–62.

1. *pheeze*] or *feeze*, drive away, beat, or (vaguely) "do for"; Sly probably echoing the Hostess' threat. Again, *Troilus and Cressida*, II. iii. 215, "I'll pheeze his pride." Cf. Stanyhurst's translation of Virgil, ed. Arber, p. 31, "Feaze away the drone bees" (*Ignavum, fucos, pecus a præsepibus arcent*, *Georg.* iv. 168), and p. 30, "As these birds feazed, their wings with jolite flapping," i.e. beat. The *English Dialect Dict.* gives five surviving uses of "feaze," including "drive away" and "beat," "do for," and one as sb. "rush," "impetus" (*verse* in Chaucer's *C. T. A.* 1985). It quotes Udall, *Erasmus Par.*, 1548, Luke viii. 29,



*Sly.* Y' are a baggage: the Slys are no rogues; look in the chronicles; we came in with Richard Conqueror. Therefore *paucas pallabris*; let the world slide: *sessa*! 5

*Host.* You will not pay for the glasses you have burst?

*Sly.* No, not a denier. Go by, Jeronimy: go to thy cold bed, and warm thee. 10

*Host.* I know my remedy; I must go fetch the thirdborough. [Exit.

9. *Go by, Jeronimy*] *go by* S. *Ieronimie* Ff; *goe by* *Ieronimie* Q; *go by, Jeronimo* Theobald; *Go by, says Jeronimy* Steevens; *go—by* S. *Jeronimy* Knight. 12. *thirdborough*] Pope, 2 ed. (fr. Theobald); *Head-borough* Ff, Q; Exit] Rowe; omitted Ff, Q.

“drieu en and fiesed of the deiuil into deserte places.” Under the separate word “feeze,” to screw, twist, turn, it ranges the sense of unravelling, which Johnson thought applicable here figuratively as “comb your head,” used by Katharine, 1. i. 64.

5. *paucas pallabris*] *Sly*’s corruption of Spanish, *pocas palabras*, few words. Dogberry in *Much Ado*, III. v. 18, “*palabras*, neighbour Verges.”

5, 6. *let the world slide*] *Sly* repeats the proverb, sc. ii. 144.

6. *sessa*] probably an exhortation to swift running; cf. German *sasa* (Schmidt). Used twice by Edgar in *King Lear*, III. iv. 103, vi. 77, in connection with motion. Theobald understands it as “*Cessa*!” (Spanish — ? Italian), “be quiet!” Halliwell suggests French *cessez*.

8. *burst*] broken. Kyd’s *Soliman and Perseda*, 1. iv. 53, “Have you burst your shin?” (Steevens). Again, III. ii. 60, “a head-stall . . . which hath been often burst.”

9. *denier*] Old French *denier* (Latin *denarius*), a French coin, one-twelfth of the sou, originally of silver, but from sixteenth century a small copper coin (*New Eng. Dict.*); “a

beggarly denier,” *Richard III.* 1. ii. 252. Craig’s *Shakespeare* quotes Cotgrave, “*Denier*, a penny, a deneere, a small copper coin valued at the tenth of an English pennie.”

9. *Go by, Jeronimy*] The Cambridge Editors suggest that the “S.” of Ff may represent a note of exclamation, written “?” in the MS. A reference to St. Hieronymus (Jerome) is unlikely in *Sly*’s mouth. The speech of Hieronymo in Kyd’s *Spanish Tragedy*, III. xii. 31, “Hieronimo, beware; goe by, goe by,” had passed into a current phrase for contemptuous or impatient dismissal, as used here by *Sly*. Again in Beaumont and Fletcher, *The Captain*, III. v. 38; Ben Jonson, *Every Man in his Humour*, 1. iv. 49.

9, 10. *go to . . . warm thee*] a proverb used, like “*sessa*!” above, by Edgar in *King Lear*, III. iv. 48. Theobald connects it with “Go by, Jeronimy” as Shakespeare’s jest on Hieronimo’s line (II. v. 1), “What outcries pluck me from my naked bed?” Cf. Chapman, Marston, and Jonson’s *Eastward Hoe*, 1. i. p. 7, “Who calls Jeronimo?”

12. *thirdborough*] constable, Pope, ed. 2 (1728). Corrupted by Dull into

*Sly.* Third, or fourth, or fifth borough, I'll answer him by law: I'll not budge an inch, boy; let him come, and kindly. [*Falls asleep.* 15

*Horns winded. Enter a Lord from hunting, with his train.*

*Lord.* Huntsman, I charge thee, tender well my hounds:  
 Brach Merriman, the poor cur is emboss'd;  
 And couple Clowder with the deep-mouth'd brach.  
 Saw'st thou not, boy, how Silver made it good  
 At the hedge-corner, in the coldest fault? 20

17. *Brach*] *Leech Hanmer*; *Bathe Johnson* conj.; *Trash Dyce*; *Brach Merriman*, the poore Curre is imbost ff, Q; (*Brach, Merriman!—the . . .*) *Theobald*; (*Brach Merriman, the poor cur, is emboss'd*) *Grant White*.

"tharborough" (*Love's Labour's Lost*, i. i. 185). "There be officers of much like authority to our constables, as the borsholders in Kent, the thirdborow in Warwickshire, and the tythingman and burrowhead or headborow, or chief-pledge in other places," *Dalton's Country Justice*, 1620 (Halliwell).

17. *Brach Merriman*] The use of brach as a synonym for bitch seems fairly well established at this date. Cf. "Lady, my brach" (*1 Henry IV.* III. i. 240), and Nash's *Have with You, etc.*, 1596, "his bratche or bitchefoxe"; while Warton here, and Mr. W. J. Craig on *King Lear*, i. iv. 125, quote an instance as early as Sir T. More's *Comfort against Tribulation* (p. 199, ed. 1573), "she is no bitch, but a brach," i. e. in sporting terminology. But since in *King Lear*, III. vi. 72, "Hound or spaniel, brach or lym," Shakespeare evidently uses the word to denote species (a small hound hunting by scent) rather than sex, he may, as Theobald thought, have intended it here as a cheering cry to the dog Merriman. Yet continuity seems to require a verb, and so I would alter Johnson's conjecture "Bathe" to "Bath" (of which as a distinct form

the *New Eng. Dict.* quotes instances in 1483, c. 1485, and 1616), regarding "Brach" as an aural error on the part of the compositor, who was setting up the type from a fellow-workman's reading. Dyce's suggestion "Trash" (printed by Singer), meaning to put a rope or strap on "to prevent his running about and sniffing" (cf. "couple," line 18), hardly suits the rest of the line.

17. *emboss'd*] sporting term, generally of the quarry, who takes shelter in a "bos" or "bois" (wood), and so "is exhausted"; but by natural association it came more usually to mean "foaming at the mouth" or "beaded with sweat," as if from "emboss," to raise protuberances (*New Eng. Dict.*). Skinner derived fr. Italian *ambascia*, shortness of breath, weariness, distress. In Lyly's *Midas*, IV. iii. 27, "when he was imbost he tooke soyle," is explained, line 30, as "when he fonde at the mouth with running he went into the water."

20. *coldest fault*] "cold fault" = cold or lost scent, a pleonasm, since "fault" meant loss of scent. Cf. *Venus and Adonis*, 692, "Ceasing their clamorous cry till they have singled | With much ado the cold fault cleanly out."

I would not lose the dog for twenty pound.

*First Hun.* Why, Belman is as good as he, my lord;

He cried upon it at the merest loss,

And twice to-day pick'd out the dullest scent:

Trust me, I take him for the better dog. 25

*Lord.* Thou art a fool: if Echo were as fleet,

I would esteem him worth a dozen such.

But sup them well and look unto them all:

To-morrow I intend to hunt again.

*First Hun.* I will, my lord. 30

*Lord.* What's here? one dead, or drunk? See, doth he breathe?

*Sec. Hun.* He breathes, my lord. Were he not warm'd with ale,

This were a bed but cold to sleep so soundly.

*Lord.* O monstrous beast! how like a swine he lies!

Grim death, how foul and loathsome is thine image! 35

Sirs, I will practise on this drunken man.

What think you, if he were convey'd to bed,

Wrapp'd in sweet clothes, rings put upon his fingers,

A most delicious banquet by his bed,

And brave attendants near him when he wakes, 40

Would not the beggar then forget himself?

*First Hun.* Believe me, lord, I think he cannot choose.

*Sec. Hun.* It would seem strange unto him when he waked.

*Lord.* Even as a flattering dream or worthless fancy.

Then take him up and manage well the jest: 45

Carry him gently to my fairest chamber

25. *better*] omitted Q.

23. *at the merest loss*] when it was absolutely lost.

And hang it round with all my wanton pictures :  
 Balm his foul head in warm distilled waters  
 And burn sweet wood to make the lodging sweet :  
 Procure me music ready when he wakes, 50  
 To make a dulcet and a heavenly sound ;  
 And if he chance to speak, be ready straight  
 And with a low submissive reverence  
 Say "What is it your honour will command ?"  
 Let one attend him with a silver basin 55  
 Full of rose-water and bestrew'd with flowers ;  
 Another bear the ewer, the third a diaper,  
 And say "Will't please your lordship cool your  
 hands ?"  
 Some one be ready with a costly suit,  
 And ask him what apparel he will wear ; 60  
 Another tell him of his hounds and horse,  
 And that his lady mourns at his disease :  
 Persuade him that he hath been lunatic ;  
 And when he says he is, say that he dreams,  
 For he is nothing but a mighty lord. 65  
 This do and do it kindly, gentle sirs :  
 It will be pastime passing excellent,

64. *says he is*] FF, Q ; *says what he is* Long MS. conj. ; line preceding probably lost Lettson.

49. *sweet wood*] such as juniper, commonly used for this purpose. Cf. *Much Ado*, I. iii. 61, "Being entertain'd for a perfumer, as I was smoking a musty room."

57. *diaper*] towel.

64. *when he says he is*,] The supposed need of emendation is reflected in the Cambridge Editors' acceptance of Lettson's suggestion of the loss of a line immediately preceding this ; but the text (as Grant White perceived)

yields good sense, the Lord anticipating a natural protest by Sly that his present, rather than past, experience suggests wandering wits. Of offered emendations the best seems that, reported from the Long MS., to insert "what" (or, on later suggestion, "who") before "is."

66. *kindly*] naturally. Lyly's *Euphues*, Pt. I. p. 249, line 7, "the kinde Spaniell," *i.e.* one true to his kind or nature.

If it be husbanded with modesty.

*First Hun.* My lord, I warrant you we will play our part,  
As he shall think by our true diligence 70  
He is no less than what we say he is.

*Lord.* Take him up gently and to bed with him;  
And each one to his office when he wakes.

[*Some bear out Sly. A trumpet sounds.*

Sirrah, go see what trumpet 'tis that sounds:

[*Exit Servingman.*

Belike, some noble gentleman that means, 75  
Travelling some journey, to repose him here.

*Re-enter Servingman.*

How now! who is it?

*Serv.* An't please your honour, players  
That offer service to your lordship.

*Lord.* Bid them come near.

*Enter Players.*

Now, fellows, you are welcome.

*Players.* We thank your honour. 80

*Lord.* Do you intend to stay with me to-night?

*A Player.* So please your lordship to accept our duty.

*Lord.* With all my heart. This fellow I remember,

Since once he play'd a farmer's eldest son:

73. Some bear out Sly] Theobald; omitted Ff, Q. A trumpet sounds] Sound trumpets Ff, Q. 74. Exit Ser.] Exit Servant Theobald; omitted Ff, Q. 76. Re-enter Ser.] Enter Servingman Ff, Q. 79. Enter Players] after line 78 Ff, Q. 82. A Player] 2. Player Ff, Q.

68. *with modesty*] i.e. not overdone. 11. ii. 385, "Flourish for the Players" So "o'erstep not the modesty of (stage-direction in F 1) on their arrival nature" (*Hamlet*, III. ii. 21).

73. A trumpet sounds] so *Hamlet*,

'Twas where you woo'd the gentlewoman so well: 85  
 I have forgot your name; but, sure, that part  
 Was aptly fitted and naturally perform'd.

*A Player.* I think 'twas Soto that your honour means.

*Lord.* 'Tis very true: thou didst it excellent.

Well, you are come to me in happy time; 90

The rather for I have some sport in hand  
 Wherein your cunning can assist me much.

There is a lord will hear you play to-night:

But I am doubtful of your modesties;

Lest over-eyeing of his odd behaviour,— 95

For yet his honour never heard a play,—

You break into some merry passion

And so offend him; for I tell you, sirs,

If you should smile he grows impatient.

*A Player.* Fear not, my lord: we can contain ourselves, 100

Were he the veriest antic in the world.

*Lord.* Go, sirrah, take them to the buttery,

And give them friendly welcome every one:

88. *A Player*] Sincklo F 1, Q; Sin. F 2; Sim. Ff 3, 4.

88. *A Player*] The "Sincklo" of F 1 was a member of the King's Company, though not mentioned among the "Principall Actors" at the beginning of the Folio. The Quarto (1600) of *2 Henry IV.* has in v. iv. the stage-direction "Enter Sincklo and three or foure officers." Sinklow taking the part of the "Officer." In *3 Henry VI.* III. i., F 1 has the stage-direction "Enter Sinklo, and Humfrey, with cross-bowes in their hands." He acted also in the Induction to Marston's *Malcontent*, 1604 (Cambridge Editors, who suggest, probably on the strength of line 85, above, that he took Lucentio in the play proper).

88. *Soto*] identified by the Lord's

description, in spite of Tyrer's objection, with the farmer's son who is servant to Claudio in Fletcher's *Women Pleased*, and in I. iii. attempting to ascend the princess Belvidere's window in his master's clothes is observed and fired at by Silvio, and falls to the ground as if hurt, though untouched. The allusion must have been a late insertion by the players; for Fletcher's *Women Pleased* was produced, like almost all his plays, for the King's Company, c. 1618-20.

97. *merry passion*] irresistible burst of merriment. Cf. *Midsummer Night's Dream*, v. i. 70, "the passion of loud laughter."

101. *antic*] eccentric, buffoon.

Let them want nothing that my house affords.

[*Exit one with the Players.*]

Sirrah, go you to Barthol'mew my page, 105

And see him dress'd in all suits like a lady :

That done, conduct him to the drunkard's chamber ;

And call him "madam," do him obeisance.

Tell him from me, as he will win my love,

He bear himself with honourable action, 110

Such as he hath observed in noble ladies

Unto their lords, by them accomplished :

Such duty to the drunkard let him do

With soft low tongue and lowly courtesy,

And say, "What is't your honour will command, 115

Wherein your lady and your humble wife

May show her duty and make known her love?"

And then with kind embracements, tempting kisses,

And with declining head into his bosom,

Bid him shed tears, as being overjoy'd 120

To see her noble lord restored to health,

Who for this seven years hath esteemed him

No better than a poor and loathsome beggar :

And if the boy have not a woman's gift

To rain a shower of commanded tears, 125

An onion will do well for such a shift,

110. *bear*] *bare* Q. 115. *will*] *doth* Q. 122. *this seven*] *twice seven* Theobald.

122. *this seven years*] generally, of any period of preoccupation, as in Lyly's *Endimion*, i. ii. 14, of his passion for Cynthia, and iii. iv. 54, of Eumenides' courtship of Semele, "Howe secrete hast thou beene these seauen yeeres." Theobald's alteration was suggested by the "fifteen years" of scene ii., lines 81, 83, 115; but consistency in the number is quite unnecessary.

126. *An onion, etc.*] Steevens quotes *Antony and Cleopatra*, i. ii. 176, "The tears live in an onion that should water this sorrow." Cf. Hall's *Sat.* vi. i.:

"Some strong-smell'd onion shall stir  
his eyes  
Rather than no salt tears shall then  
arise."

Which in a napkin being close convey'd  
 Shall in despite enforce a watery-eye.  
 See this dispatch'd with all the haste thou canst:  
 Anon I'll give thee more instructions. 130

[*Exit a Servingman.*]

I know the boy will well usurp the grace,  
 Voice, gait and action of a gentlewoman:  
 I long to hear him call the drunkard husband,  
 And how my men will stay themselves from laughter  
 When they do homage to this simple peasant. 135  
 I'll in to counsel them; haply my presence  
 May well abate the over-merry spleen  
 Which otherwise would grow into extremes. [*Exeunt.*]

SCENE II.—*A Bedchamber in the Lord's House.*

*Enter aloft SLY, with Attendants; some with apparel, others with basin and ewer and other appurtenances, and Lord.*

*Sly.* For God's sake, a pot of small ale.

*First Serv.* Will't please your lordship drink a cup of sack?

135. *peasant.*] Johnson; *Ff, Q.* 138. *Exeunt*] omitted *Ff, Q.*

*Scene II.*

A Bedchamber . . . House] Theobald. Enter aloft Sly] Enter aloft the drunkard *Ff, Q.*

Enter aloft] so *Ff, Q.* but not the old play. Cf. the Folio stage-direction at end of Act I. scene I., "The presenters above speak." This scene, then, was evidently played, as Malone pointed out, in the balcony above the stage at the back; and there the personages of the Induction would remain at least during Act I. of the play proper, but perhaps not to the end of the play. See note on I. i. 256, "They sit and mark."

1. *small ale*] borrowed from the old play. I incline to think the ale is actually brought, and that the "here's —" of line 27 is a general pledge, precluding a draught. Cf. *Romeo and Juliet*, v. iii. 119, "Here's to my love." "Once again," line 77, will then be a request for a second pot, which is also (cf. line 103) brought.



*Sec. Serv.* Will't please your honour taste of these conserves?

*Third Ser.* What raiment will your honour wear to-day?

*Sly.* I am Christophero Sly; call not me "honour" 5  
nor "lordship": I ne'er drank sack in my life;  
and if you give me any conserves, give me  
conserves of beef: ne'er ask me what raiment  
I'll wear; for I have no more doublets than 10  
backs, no more stockings than legs, nor no more  
shoes than fêet; nay, sometime more feet than  
shoes, or such shoes as my toes look through  
the overleather.

*Lord.* Heaven cease this idle humour in your honour!  
O, that a mighty man of such descent, 15  
Of such possessions and so high esteem,  
Should be infused with so foul a spirit!

*Sly.* What, would you make me mad? Am not I  
Christopher Sly, old Sly's son of Burton-heath,  
by birth a pedlar, by education a card-maker, by 20  
transmutation a bear-herd, and now by present  
profession a tinker? Ask Marian Hacket, the  
fat ale-wife of Wincot, if she know me not: if

5. *Sly*] *Beg. Ff, Q,* and throughout scene. 19. *Sly's*] *Sies F 1.*

8. *conserves of beef*] salt beef hung.

14. *cease*] the transitive use survives only with verbal noun.

19. *Burton-heath*] Steevens suggested "Barton-heath." There is a village named Barton on the south side of the Avon, just opposite Bidford, and about eight miles from Stratford; but Mr. S. Lee (*Life*, p. 164) considers the allusion to be rather to "Barton-on-the-Heath, home of Shakespeare's aunt, Edmund Lambert's wife, and of her sons"—a village some sixteen miles away on the

southern border of the county, where, says Malone, lived Captain Dover, the promoter of the Cotswold Games.

20. *card-maker*] maker of "cards," instruments with teeth for combing wool. The *New Eng. Dict.* gives, "1483, Act 1. *Richard III.* xii. § 1, 'Founders, Cardmakers, Hurers, Wyre-mongers.'" The user of the instrument was a "carder," as in *Henry VIII.* i. ii. 33.

22, 23. *Marian Hacket . . . Wincot*] Cf. lines 91, 92, "Cicely Hacket."

she say I am not fourteen pence on the score  
 for sheer ale, score me up for the lyingest knave 25  
 in Christendom. What! I am not bestraught:  
 here's—

*Third Serv.* O, this it is that makes your lady mourn!

*Sec. Serv.* O, this is it that makes your servants droop!

*Lord.* Hence comes it that your kindred shuns your  
 house, 30

As beaten hence by your strange lunacy.

O noble lord, bethink thee of thy birth,

Call home thy ancient thoughts from banishment,

And banish hence these abject lowly dreams.

Look how thy servants do attend on thee, 35

Each in his office ready at thy beck.

Wilt thou have music? hark! Apollo plays, [*Music.*

25. *sheer*] *shear* Jordan conj. 27. *here's*—] Ff, *here's* Q. 28. Third  
 Serv.] 3 Man. Ff 1, 2, Q; 1 Man. Ff 3, 4.

Mr. Lee shows Wincot to be probably the tiny hamlet of that name within four miles of Stratford on the south, now a single farmhouse, part of the parish of Quinton, whose parochial registers record Hackets as living there in 1591; and that Shakespeare transfers thither the famous ale of Wilnecot on the Staffordshire border (near Tamworth), which Sir Aston Cokaine, the Warwickshire poet of fifty years later, evidently considered to be the Wincot in question. (See the lines quoted, *Lee's Life*, p. 166.) Wilnecote, a few miles to the north of Stratford, and the home of Shakespeare's mother, has no such good claims.

25. *sheer ale*] Mr. Jordan, a Stratford resident, suggested to Malone that this might mean "harvest ale," "shear" being used for "reap" in Warwickshire. Singer rather ineptly suggested an allusion to doles on *Sheer*-Thursday,

*i.e.* Maundy Thursday; but also that "sheer" might mean unmixed, neat. Cf. *Richard II.* v. iii. 61, "Thou sheer, immaculate and silver fountain." Or the meaning may be merely "ale alone." The later "entire," c. 1722, carried rather the sense of combining several flavours.

25, 26. *the lyingest knave in Christendom*] Mr. Fleay points out that the phrase recurs 2 *Henry VI.* II. i. 126.

26. *bestraught*] not Sly's perversion, but a word commonly formed on analogy of "distracted." *New Eng. Dict.* quotes an instance from North's *Plutarch*, 1580.

27. *here's*—] Cf. note on line 1.

37-62.] These lines preserve the Marlowesque manner and hyperbole of those in the old play, though without direct echo of them except "the welkin," line 47, and the "greyhounds . . . fleetier than the roe," line 50.

And twenty caged nightingales do sing :  
 Or wilt thou sleep? we'll have thee to a couch  
 Softer and sweeter than the lustful bed 40  
 On purpose trimm'd up for Semiramis.  
 Say thou wilt walk; we will bestrew the ground :  
 Or wilt thou ride? thy horses shall be trapp'd,  
 Their harness studded all with gold and pearl.  
 Dost thou love hawking? thou hast hawks will  
 soar 45  
 Above the morning lark; or will thou hunt?  
 Thy hounds shall make the welkin answer them,  
 And fetch shrill echoes from the hollow earth.

*First Serv.* Say thou wilt course; thy greyhounds are as  
 swift

As breathed stags, ay, fleetier than the roe. 50

*Sec. Serv.* Dost thou love pictures? we will fetch thee  
 straight

Adonis painted by a running brook,  
 And Cytherea all in sedges hid,  
 Which seem to move and wanton with her breath,  
 Even as the waving sedges play with wind. 55

41. *Semiramis*] probably a reminiscence of Ovid's *Amor.* i. 5, 11, "Qualiter in thalamos formosa Semiramis isse | Dicitur."

47. *welkin*] sky. Anglo-Saxon *wolcnu*, plural of *wolcen*, a cloud.

50. *breathed*] in full breath. Cf. *Timon of Athens*, i. i. 10, "breathed, as it were, | To an untirable . . . goodness."

52, 53. *Adonis . . . Cytherea . . . sedges*] Ovid, *Met.* x. 525-559, does not suggest this water-picture.

54. *seem to move*] with this praise of works of art as of a verisimilitude that induces the impression of actual move-

ment, or sound, cf. *Lucrece*, stanzas 190, 199, etc., and (a reminiscence of that theme) *Cymbeline*, II. iv. 75, 76, 82-84; also the description of the sculpture in Dante's *Purgatorio*, x. 39, 40, "Che non sembiava imagine che tace. | Giurato si saria ch' ei dicesse : *Ave*," and so lines 59-63, of the singing choirs and smoking incense. It is assignable to that necessity of poetry to be vivid, to represent action, which governs the Homeric description of the Shield of Achilles (*Iliad*, xviii.), and Virgil's imitation (*Aeneid*, viii.). Cf. Lessing's *Laokoon*, c. xvi.

*Lord.* We'll show thee Io as she was a maid  
 And how she was beguiled and surprised,  
 As lively painted as the deed was done.

*Third Serv.* Or Daphne roaming through a thorny wood,  
 Scratching her legs that one shall swear she bleeds, 60  
 And at that sight shall sad Apollo weep,  
 So workmanly the blood and tears are drawn.

*Lord.* Thou art a lord and nothing but a lord :  
 Thou hast a lady far more beautiful  
 Than any woman in this waning age. 65

*First Serv.* And till the tears that she hath shed for thee  
 Like envious floods o'er-run her lovely face,  
 She was the fairest creature in the world ;  
 And yet she is inferior to none.

*Sly.* Am I a lord ? and have I such a lady ? 70  
 Or do I dream ? or have I dream'd till now ?  
 I do not sleep : I see, I hear, I speak ;  
 I smell sweet savours and I feel soft things :  
 Upon my life, I am a lord indeed,  
 And not a tinker nor Christophero Sly. 75  
 Well, bring our lady hither to our sight ;  
 And once again, a pot o' the smallest ale.

*Sec. Serv.* Will't please your mightiness to wash your  
 hands ?

O, how we joy to see your wit restored !  
 O, that once more you knew but what you are ! 80  
 These fifteen years you have been in a dream ;  
 Or when you waked, so waked as if you slept.

56, 57. *Io, etc.*] Ovid, *Met.* i. 588 *Adonis*, 705, "Each envious briar his weary legs doth scratch."  
 59, 60. *thorny wood, Scratching her legs, etc.*] So of the hare, *Venus and* 67. *o'er-run*] "out-run" occurs as past tense, *Macbeth*, II. iii. 117.

*Sly.* These fifteen years by my fay, a goodly nap.

But did I never speak of all that time?

*First Serv.* O, yes, my lord, but very idle words: 85

For though you lay here in this goodly chamber,  
Yet would you say ye were beaten out of door;  
And rail upon the hostess of the house;  
And say you would present her at the leet,  
Because she brought stone jugs and no seal'd quarts: 90  
Sometimes you would call out for Cicely Hacket.

*Sly.* Ay, the woman's maid of the house.

*Third Serv.* Why, sir, you know no house nor no such  
maid,

Nor no such men as you have reckon'd up,  
As Stephen Sly and old John Naps of Greece 95  
And Peter Turph and Henry Pimpernell  
And twenty more such names and men as these  
Which never were nor no man ever saw.

*Sly.* Now Lord be thanked for my good amends!

*All.* Amen. 100

*Sly.* I thank thee: thou shalt not lose by it.

95. *of Greece*] *o' th' Green Hanmer*, *of Greys* or *of Greee Halliwell* conj.

84. *of*] during. Cf. "of her widowhood," II. i. 124; *Love's Labour's Lost*, I. i. 43, "And not be seen to wink of all the day."

89. *present her at the leet*] accuse her before the Court-leet or manorial Court. Kitchen, on *Courts*, ed. 1663, p. 21, enumerates among charges brought at the Court-leet, "Also if tiplers sell by cups and dishes, or measures sealed, or not sealed, is inquirable" (Malone).

90. *seal'd quarts*] measures officially sealed or stamped as of that capacity (Herford). Malone quotes *Characterismi*, or *Lenton's Leasures*, 1631, "He

[an informer] transforms himself into several shapes, to avoid suspicion of inne-holders, and inwardly joyes at the sight of a blacke pot or juggle, knowing that their sale by sealed quarts, spoyles his market."

95. *Stephen Sly, etc.*] "in all likelihood real names," Lee's *Life*, p. 167. "Steeven Slie" was "servant to William Combe," Halliwell-Phillipps' *Outlines*, vol. ii. 308.

95. *of Greece*] possibly some local name, but Blackstone's conjecture "*o' th' Green*" is probably correct. Halliwell's "*Greee*" is a village near Winchmere in Gloucestershire.

*Enter the PAGE as a lady, attended.*

*Page.* How fares my noble lord?

*Sly.* Marry, I fare well; for here is cheer enough.

Where is my wife?

*Page.* Here, noble lord: what is thy will with her? 105

*Sly.* Are you my wife and will not call me husband?

My men should call me "lord": I am your goodman.

*Page.* My husband and my lord, my lord and husband;

I am your wife in all obedience.

*Sly.* I know it well. What must I call her? 110

*Lord.* Madam.

*Sly.* Al'ce madam, or Joan madam?

*Lord.* "Madam" and nothing else: so lords call ladies.

*Sly.* Madam wife, they say that I have dream'd

And slept above some fifteen year or more. 115

*Page.* Ay, and the time seems thirty unto me,

Being all this time abandon'd from your bed.

*Sly.* 'Tis much. Servants, leave me and her alone.

Madam, undress you and come now to bed.

*Page.* Thrice noble lord, let me entreat of you 120

To pardon me yet for a night or two;

Or, if not so, until the sun be set:

For your physicians have expressly charged,

101. Enter . . .] Capell; Enter Lady with Attendants Ff, Q, after line 100.  
102. Page] Lady Ff, Q, and throughout scene. 112. Al'ce] Capell; Alce Ff,  
Q. 115. above] about Ff 3, 4.

101. Page as a lady] So in the old play the Boy enters "in Woman's attire" in the character of distressed wife.

117. abandon'd from] banished or proscribed from. The *New Eng. Dict.* quotes an instance, 1548, from Udall, *Erasm. Paraph.*, Matt. xi. 2, "Aban-

done them from him," and one from Bishop Hall, 1649.

121. pardon me yet, etc.] in the old play the Lord directs the Boy:

"And if he desire to goe to bed with thee,  
Then faine some seuse and say  
thou wilt anon."

In peril to incur your former malady,  
 That I should yet absent me from your bed: 125  
 I hope this reason stands for my excuse.

*Sly.* Ay, it stands so that I may hardly tarry so long.  
 But I would be loath to fall into my dreams  
 again: I will therefore tarry in despite of the  
 flesh and the blood. 130

*Enter a Messenger.*

*Mess.* Your honour's players, hearing your amendment,  
 Are come to play a pleasant comedy;  
 For so your doctors hold it very meet,  
 Seeing too much sadness hath congeal'd your blood,  
 And melancholy is the nurse of frenzy: 135  
 Therefore they thought it good you hear a play  
 And frame your mind to mirth and merriment,  
 Which bars a thousand harms and lengthens life.

*Sly.* Marry, I will, let them play it. Is not a comonty  
 A Christmas gambold or a tumbling-trick? 140

*Page.* No, my good lord; it is more pleasing stuff.

*Sly.* What, household stuff?

*Page.* It is a kind of history.

139. *will, let . . . it.* *Is*] Capell (*play't*); *will let them play, it is* Ff 1, 2, Q; *will, let them play, it is* F 3; *will, let them play, is it* F 4. 139-end] As six lines of verse Capell.

134. *sadness . . . blood*] Cf. *King John*, III. iii. 42-44:

"Or if that surly spirit, melancholy,  
 Had baked thy blood and made it  
 heavy-thick,  
 Which else runs tickling up and  
 down the veins," etc.

139. *comonty*] So in the old play one of the players offers the Lord a "com-moditie" instead of a comedy.

140. *gambold*] from French *gambade*, leap, spring, Italian *gambata* fr. *gamba*, leg. "Venvs gamboldes" occurs in *The Buggbears*, I. iii. end (*Lansd. MS.*, 807). Cf. Dekker's *Gulls Horn-book*, 1609 (Saintsbury's *Eliz. and Jac. Pamphs.*, p. 218), "Sylvanus . . . thou that first taughtest Carters to weare hob-nailes, and Lobs to play Christmas gambols."

*Sly.* Well, we'll see't. Come, madam wife, sit by my side  
And let the world slip: we shall ne'er be younger.

## ACT I

SCENE I.—*Padua. A Public Place.*

*Flourish. Enter* LUCENTIO *and his man* TRANIO.

*Luc.* Tranio, since for the great desire I had  
To see fair Padua, nursery of arts,  
I am arrived for fruitful Lombardy,  
The pleasant garden of great Italy;  
And by my father's love and leave am arm'd 5  
With his good will and thy good company,  
My trusty servant, well approved in all,  
Here let us breathe and haply institute  
A course of learning and ingenious studies.

Padua] Pope. A Public Place] Capell. Flourish. Enter] in a line Ff, Q.  
3. for] from Theobald, in Capell.

143, 144. *Well, we'll see't, etc.*] Knight suspected in this speech a portion of an old song; and Lettsom would read:

"Well, well, we'll see't, we'll see't.  
Come, madam wife;  
[Sings] Sit by my side,  
And let the world slide;  
We shall ne'er be younger"  
(Dyce).

*Act I. Scene 1.*

2. *Padua, nursery of arts*] Substituted for "Athens" of the old play, in which Valeria, the servant, suggests a possible visit by Aurelius' father, "the Duke of Cestus," to see "How you

doo profit in these publike schooles." Padua, one of the oldest Italian universities, was founded by Frederick II. in 1228. In *Merchant of Venice*, III. iv. 49, it is the home of the learned legal doctor, Bellario. Galileo, who, like Lucentio, was born at Pisa (1564) and began study at Florence, held the chair of mathematics at Padua for six years from 1593.

3. *arrived for*] The *New Eng. Dict.* does not recognise the construction; but, Shakespeare's geographical knowledge or ignorance apart, "for" (perhaps = "for a stay in") suits Lucentio's optimist mood better than "from."



Pisa renowned for grave citizens 10  
 Gave me my being and my father first,  
 A merchant of great traffic through the world,  
 Vincentio, come of the Bentivolii.  
 Vincentio's son brought up in Florence  
 It shall become to serve all hopes conceived, 15  
 To deck his fortune with his virtuous deeds:  
 And therefore, Tranio, for the time I study,  
 Virtue and that part of philosophy  
 Will I apply that treats of happiness  
 By virtue specially to be achieved. 20  
 Tell me thy mind; for I have Pisa left  
 And am to Padua come, as he that leaves  
 A shallow plash to plunge him in the deep,  
 And with satiety seeks to quench his thirst.  
 Tra. *Mi perdonato*, gentle master mine, 25  
 I am in all affected as yourself;  
 Glad that you thus continue your resolve

13. *Vincentio, come*] Hanmer; *Vincentio's come* Ff, Q. 25. *Mi perdonato*  
 Camb., *Me Pardonato* Ff, *Me Pardonato* Q, *Mi perdonate* Capell.

10. *Pisa . . . citizens*] The line is repeated, iv. ii. 95.

13. *the Bentivolii*] Historically the seat of the Bentivogli was not Pisa, but Bologna, where they exercised authority with interruptions in the fifteenth century. See Macchiavelli's *History of Florence, passim*. In *Romeo and Juliet* Shakespeare abbreviates the name to Benvolio.

18-20. *Virtue . . . happiness, etc.*] This programme, of studying philosophy that aims at happiness through virtue, affords support to Blackstone's conjecture, "ethicks," line 32. Cf. Aristotle, *Eth.* i. 4.

23. *plash*] pool; still used in the north, e.g. Murray, *Hamewith* (1900), 3, "Hear the whirr o' the miller's

plum, [The plash where the trouts are loupin'"] (*Eng. Dial. Dict.*). Cf. Gerv. Markham's *Hunger's Pervernitioned*, ed. 1621, p. 9, "where the land waters descending fall and so keep up a continual lake or plash."

25. *Mi perdonato*] Other Italian phrases occur, line 200, "*Basta*," and Scene ii. 24-26, 282, "*ben venuto*." They are confined to Act i. "*Ben venuto*" occurs in *Love's Labour's Lost*, iv. ii. 164, and a sentence of about two lines from Florio's *Second Fruits*, 1591, in the same scene, line 99. A few single Italian words are found in other plays, and a short sentence, a medley of French and Italian, in Pistol's mouth, *2 Henry IV.* ii. iv. 195, and again v. v. 102.

To suck the sweets of sweet philosophy.  
 Only, good master, while we do admire  
 This virtue and this moral discipline, 30  
 Let's be no stoics nor no stocks, I pray;  
 Or so devote to Aristotle's checks  
 As Ovid be an outcast quite abjured:  
 Balk logic with acquaintance that you have,  
 And practise rhetoric in your common talk; 35  
 Music and poesy use to quicken you;  
 The mathematics and the metaphysics,  
 Fall to them as you find your stomach serves you;  
 No profit grows where is no pleasure ta'en:  
 In brief, sir, study what you most affect. 40  
*Luc.* Gramercies, Tranio, well dost thou advise.  
 If, Biondello, thou wert come ashore,

32. *checks*] [Ff, Q; *ethicks* Rann (Blackstone conj.). 33. *Ovid*] *Ovid*;  
 Ff 1, 2, Q. 34. *Balk*] *Talk* Rowe, *Chop* Capell conj., *Hack* Anon. conj.  
 42. *thou wert*] *now were* Dyce (Collier MS.).

31. *stoics . . . stocks*] The same pun, perhaps proverbial and, I think, found in Pettie's *Petite Pallace*, etc., 1576, or North's *Diall of Princes*, 1557, occurs in Lyly's *Euphues*, i. p. 190, line 30, with like opposition of pleasure and study, "Who so seuer as the Stoyckes, which lyke stockes were moued with no melody?"

32. *checks*] restraints. Malone quotes Hall's *Sat.* vi. i. (speaking of his own satires):

"Well might these checks have fitted former times,  
 And shoulder'd angry Skelton's  
 breathless rhymes."

But cf. note on lines 18-20.

34. *Balk logic*] chop logic, bandy arguments; others—give up, avoid logic. The *New Eng. Dict.* explains "balk" as, properly, to make balks or ridges in ploughing; it also gives a sense of the sb. "balk" or "baulk"

as a roughly squared or dressed beam. Boswell paralleled the present passage by *Faerie Queene*, III. ii. 12, "Her list in stryfull termes with him to balke"; but cf. 1 *Henry IV.* i. i. 69, "Two and twenty knights | Balk'd in their own blood," where the *New Eng. Dict.* doubtfully accepts Schmidt's explanation as "piled up," a sense that might be derived from the handling of timber, and would be very appropriate to formal logical discussion.

42. *Biondello*] Tranio and Biondello are both Lucentio's or Vincentio's servants, as in the *Supposes* the real Dulippo and Lytio are both dependants of Philogano: in the old play Valeria is Aurelius', and Polidor has a "Boy."

42. *come ashore*] Padua is conceived as a port, like Verona in *The Two Gentlemen*, i. i. 53, II. ii. 14, and Milan in that play, i. i. 71, and *The*

We could at once put us in readiness,  
 And take a lodging fit to entertain  
 Such friends as time in Padua shall beget.  
 But stay a while: what company is this?

45

*Tra.* Master, some show to welcome us to town.

*Enter* BAPTISTA, KATHARINA, BIANCA, GREMIO, and  
 HORTENSIO. *LUCENTIO and TRANIO stand by.*

*Bap.* Gentlemen, importune me no farther,  
 For how I firmly am resolved you know;  
 That is, not to bestow my youngest daughter 50  
 Before I have a husband for the elder:  
 If either of you both love Katharina,  
 Because I know you well and love you well,  
 Leave shall you have to court her at your pleasure.

*Gre. [Aside]* To cart her rather: she's too rough for me. 55

47. Baptista . . . Bianca] Baptista with his two daughters . . . Ff, Q (with and Q) . . . Gremio, and Hortensio] . . . Gremio a Pantelowne, Hortensio sister to Bianca Ff, Q (a Shuiter to F 2; a Suitor to Ff 3, 4). 55. [Aside] Camb.

*Tempest*, i. ii. 144. So too, below, iv. ii. 83, Tranio, speaking to the Mantuan Pedant, says, "Your ships are stay'd at Venice." One should not, however, forget the great river-system of Northern Italy, which enabled Venice to maintain her fleets on the Lago di Garda in the war with Milan, 1439 (Macchiavelli's *History of Florence*, Bk. v. chaps. v., vii.). In Gascoigne's *Supposes*, Philogano arrives at Ferrara by water "from Rauenna hither continually against the tide," iv. iii., and is seen by the servant "at the water gate . . . setting forth his first step on land," iv. i. Railways have doubtless diverted the course of modern traffic; but Mantua at least might be approached by the Po and Mincio, Verona by the Adige, and Ferrara and Padua by other streams

direct from the lagoons. I find I am anticipated by Elze (*Essays*, trans. 1874, "The Supposed Travels of Shakespeare," pp. 295, 296): "Upper Italy as early as the sixteenth century was intersected by canals . . . There appears indeed to have been a regular system of communication by these watercourses; the barks which were employed were called 'corriere' by the Venetians"; and he aptly notes Launce's reply to Panthino's warning about losing the tide, "Why, man, if the river were dry, I am able to fill it with my tears," II. iii. 58.

52. *either of you both*] So "any of them both," Lyly's *Euphues*, i. p. 214, line 25; "none of both," *Woman in the Moon*, v. 27.

55. *cart her*] a form of public exposure for disorderly women.

There, there, Hortensio, will you any wife?

*Kath.* I pray you, sir, is it your will .

To make a stale of me amongst these mates?

*Hor.* Mates, maid! how mean you that? no mates for you,

Unless you were of gentler, milder mould. 60

*Kath.* I' faith, sir, you shall never need to fear:

I wis it is not half way to her heart;

But if it were, doubt not her care should be

To comb your noddle with a three-legg'd stool

And paint your face and use you like a fool. 65

*Hor.* From all such devils, good Lord deliver us!

*Gre.* And me too, good Lord!

*Tra.* Husht, master! here's some good pastime toward:

That wench is stark mad or wonderful froward.

*Luc.* But in the other's silence do I see 70

Maid's mild behaviour and sobriety.

Peace, Tranio!

*Tra.* Well said, master; mum! and gaze your fill.

*Bap.* Gentlemen, that I may soon make good

What I have said, Bianca, get you in: 75

68. *Husht*] Ff 1, 2, Q; *hush'd* Ff 3, 4; *Hush* Rowe.

58. *stale*] laughing-stock, or even harlot. Some have found an allusion to stale mate at chess.

58. *mates*] The unfavourable sense recurs in Ford's *'Tis Pity*, III. 9, "what saucy mates are you," etc. So "companion," *Julius Caesar*, IV. iii. 138.

62. *it is not half way, etc.*] i.e. marriage is not; a protest we may discount by a comparison of II. i. 15, 31-34, etc. Shakespeare abolishes the old play's blunt "For I methinks haue liude too long a maid."

64. *comb your noddle*] give you a

dressings. Halliwell quotes Skelton's *Merrie Tales*, "Hys wife would divers tymes in the weeke kimbe his head with a iij footed stoole," and the *Eng. Dial. Dict.* shows it as still surviving in West Somerset and in West Yorks, e.g. "Sammed up t' three-legged stooil an combed his hair wi it," *Dewsbre Olm.*, 1866.

65. *paint your face*] possibly with blood brought by scratching. In the old play Katharine threatens her suitor, "Or I wil set my ten commandments in your face," *Shaks. Library*, Part II. vol. ii. p. 502.

And let it not displease thee, good Bianca,  
For I will love thee ne'er the less, my girl.

*Kath.* A pretty peat! it is best put finger in the  
eye, an she knew why.

*Bian.* Sister, content you in my discontent. 80

Sir, to your pleasure humbly I subscribe:  
My books and instruments shall be my company,  
On them to look and practise by myself.

*Luc.* Hark, Tranio! thou may'st hear Minerva speak.

*Hor.* Signior Baptista, will you be so strange? 85

Sorry am I that our good will effects  
Bianca's grief.

*Gre.* Why will you mew her up,  
Signior Baptista, for this fiend of hell,  
And make her bear the penance of her tongue?

*Bap.* Gentlemen, content ye; I am resolved: 90

Go in, Bianca: [Exit Bianca.]

And for I know she taketh most delight  
In music, instruments and poetry,  
Schoolmasters will I keep within my house,  
Fit to instruct her youth. If you, Hortensio, 95  
Or Signior Gremio, you, know any such,  
Prefer them hither; for to cunning men  
I will be very kind, and liberal  
To mine own children in good bringing-up:

91. Exit Bianca] Theobald. 98. liberal] liberall, Ff, Q.

78. *peat*] pet. Corydon in Lodge's *Rosalynd* sings, "Heigh-ho the pretty peat." Cf. Gascoigne's *Praise of Philip Sparrow* (Works, ed. Hazlitt, i. 485), "Lord how the peat will turne and skip"; Dunbar's *Two Married Women and the Widow*, line 441, "A

pete be emprint in a princes heart." It still survives in Scotland. "Of Celtic origin; Gael. *peata*, pet" (Skeat).

78, 79. *put finger in the eye*] old expression, usually with "and weep," as *Comedy of Errors*, II. ii. 206.

87. *mew*] properly of hawks.

And so farewell. Katharina, you may stay; 100

For I have more to commune with Bianca. [Exit.

Kath. Why, and I trust I may go too, may I not?

What, shall I be appointed hours; as though, belike,  
I knew not what to take, and what to leave, ha?

[Exit.

Gre. You may go to the devil's dam: your gifts are 105  
so good, here's none will hold you. Their love  
is not so great, Hortensio, but we may blow our  
nails together, and fast it fairly out: our cake's  
dough on both sides. Farewell: yet, for the  
love I bear my sweet Bianca, if I can by any 110  
means light on a fit man to teach her that  
wherein she delights, I will wish him to her  
father.

Hor. So will I, Signior Gremio: but a word, I pray.

106. *Their*] *There* Q; *Our* Ff 3, 4; *There*: Collier.

105. *the devil's dam*] Cf. *King John*, II. i. 128, "as like | As rain to water, or devil to his dam"; *Merry Wives*, IV. v. 108, "The devil take one party and his dam the other"; and *Othello*, IV. i. 150, "Let the devil and his dam haunt you!" on which Mr. H. C. Hart ("Arden Shakespeare") notes the expression as derived from a mediæval legend (Wright, *Domestic Manners*, p. 4), and becoming obsolete about this time. He cites *York Plays*, ed. Toulmin Smith, p. 300, "What þe deuyll and his dame schall I now doo?" circa 1400.

106, 107. *Their love, etc.*] i.e. women's love is no such great matter. But I prefer the Quarto's reading, "There [!]," etc., to the same effect. Knight explained, the love between Katharina and Baptista (who have been jarring) is not so strong but that he will soon relent towards Bianca; others

explain of love between Bianca and Baptista.

107, 108. *blow our nails*] to warm the fingers, in lack of fire, as in *Love's Labour's Lost*, v. ii. 923, 3 *Henry VI*, II. v. 3, *Faerie Queene*, VII. vii. 421, and Nash's *Wonderful Prognostication for this Year* (1591), "watermen that want fares shall sit and blowe their fingers till their fellowes row betwixte the Old Swanne and Westminster" (W. J. Craig).

108, 109. *our cake's dough, etc.*] "My cake is dough" was a proverb for failure, used again by Gremio, v. i. 145. Also in Ben Jonson's *The Case is Altered*, v. iv. (p. 525b, ed. Gifford), and *Two Italian Gentlemen*, 1584.

109. *on both sides*] for both of us.

112. *wish him*] commend him. Again, I. ii. 60, and Ben Jonson's *Cynthia's Revels*, IV. i., "a kinsman I could willingly wish to your service."

Though the nature of our quarrel yet never 115  
 brooked parle, know now, upon advice, it toucheth  
 us both, that we may yet again have access to  
 our fair mistress, and be happy rivals in Bianca's  
 love, to labour and effect one thing specially.

*Gre.* What's that, I pray? 120

*Hor.* Marry, sir, to get a husband for her sister.

*Gre.* A husband! a devil.

*Hor.* I say, a husband.

*Gre.* I say, a devil: Thinkest thou, Hortensio, though  
 her father be very rich, any man is so very a fool 125  
 to be married to hell?

*Hor.* Tush, Gremio, though it pass your patience and  
 mine to endure her loud alarums, why, man,  
 there be good fellows in the world, an a man  
 could light on them, would take her with all 130  
 faults, and money enough.

*Gre.* I cannot tell; but I had as lief take her dowry  
 with this condition, to be whipp'd at the high-  
 cross every morning.

*Hor.* Faith, as you say, there's small choice in rotten 135  
 apples. But come; since this bar in law makes  
 us friends, it shall be so far forth friendly main-  
 tain'd till by helping Baptista's eldest daughter  
 to a husband we set his youngest free for a  
 husband, and then have to't afresh. Sweet 140

128. *loud*] *lewd* Ff 2-4. 129. *an*] *and* Ff, Q.

116. *parle*] negotiation, common.

133, 134. *high-cross*] market-cross, in  
 some central or conspicuous position.

139, 140. *husband* . . . *husband*] This  
 Lylian repetition of a word occurs

again, lines 218, 219, "Lucentio . . .  
 Lucentio," and *Two Gentlemen*, III. ii.  
 20, 21, "your grace . . . your grace."  
 Cf. Lyly's *Works*, vol. i., Introductory  
 Essay, p. 124.

Bianca! Happy man be his dole! He that runs fastest gets the ring. How say you, Signior Gremio?

*Gre.* I am agreed; and would I had given him the best horse in Padua to begin his wooing that 145 would thoroughly woo her, wed her, and bed her, and rid the house of her! Come on.

[*Exeunt Gremio and Hortensio.*]

*Tra.* I pray, sir, tell me, is it possible  
That love should of a sudden take such hold?

*Luc.* O Tranio, till I found it to be true, 150  
I never thought it possible or likely;  
But see, while idly I stood looking on,  
I found the effect of love in idleness:  
And now in plainness do confess to thee,  
That art to me as secret and as dear 155  
As Anna to the Queen of Carthage was,  
Tranio, I burn, I pine, I perish, Tranio,

154. *do*] to Ff 3, 4.

141. *Happy man, etc.*] may his dole or lot be that of a happy man. Again, 1 *Henry IV.* II. ii. 80, *Winter's Tale*, I. ii. 163, and in Heywood's *Proverbs*, 1546 (p. 15, Sharman's reprint): "Then wed or hang (quoth he) what helpeth in the whole, | To hast or to hang aloofe, happy man happy dole."

142. *runs fastest, etc.*] proverb of taking the prize, derived from running or riding at the ring, which was carried off by a lance. But a ring was sometimes a prize at a running or wrestling match.

144, 145. *given him the best horse . . . to*] "provided him with the quickest means to"; but the sacrifice of the best horse is a proverbial measure of a strong desire, e.g. in Cotton's translation of

Blaise de Montluc's *Commentaries*, the Sieneſe ladies in 1553 had "composed a ſong to the honour of France, for which I wiſh I had given the beſt horſe I have that I might inſert it here."

153. *of love in idleneſſ*] i.e. of the flower [pansy] ſo called, ſays Warburton, referring to *Midſummer Night's Dream*, II. i. 168. I think the idea is ſimply that of idleneſſ as the nurſe of love, circulated by Lyly, e.g. *Love's Met.* II. i. 109, "Wit and idleneſſe" are the cauſes of love. Cf. Ovid, *Rem. Amoris*, "Otia ſi tollas, periere Cupidinis arcus," quoted in the ſame play, v. i. 48; and *Euphues*, i. p. 251, line 5, "The man beeing idle the minde is apte," etc.

156. *Anna*] *Aeneid*, iv. 8, 673 ſgg.



If I achieve not this young modest girl.

Counsel me, Tranio, for I know thou canst ;

Assist me, Tranio, for I know thou wilt.

160

*Tra.* Master, it is no time to chide you now ;

Affection is not rated from the heart :

If love have touch'd you, nought remains but so,

*Redime te captum quam queas minimo.*

*Luc.* Gramercies, lad, go forward ; this contents :

165

The rest will comfort, for thy counsel's sound.

*Tra.* Master, you look'd so longly on the maid,

Perhaps you mark'd not what's the pith of all.

*Luc.* O yes, I saw sweet beauty in her face,

Such as the daughter of Agenor had,

170

That made great Jove to humble him to her hand,

When with his knees he kiss'd the Cretan strond.

*Tra.* Saw you no more ? mark'd you not how her sister

Began to scold and raise up such a storm

That mortal ears might hardly endure the din ?

175

*Luc.* Tranio, I saw her coral lips to move

And with her breath she did perfume the air :

Sacred and sweet was all I saw in her.

*Tra.* Nay, then, 'tis time to stir him from his trance.

163. *have*] omitted Ff 2-4. 164. *captum*] *captam* F 1, Q. 166. *counsel's*] Ff 2-4 ; *counsels* F 1, Q. 172. *strond*] Ff 1-3, Q ; *strand* F 4.

163. *touch'd*] Warburton, unfollowed, read "toyl'd," taken in the toils, in connection with "captum" of line 164. Monck Mason regarded "touch'd" as equivalent to "arrested," comparing *As You Like It*, iv. i. 48, "Cupid hath clapped him o' the shoulder." Malone denied any notion of capture or arrest.

164. *Redime te captum*, etc.] "ransom yourself from captivity as cheaply

as you can." Ter. *Eunuchus*, i. i. 29, "Quid agas nisi ut te redimas captum quam queas | Minimo ?" Johnson pointed out that Shakespeare took the line from Lilly's *Latin Grammar*, where it appears as here.

167. *longly*] persistently ; Halliwell quotes Cotgrave, "*Longuement*, longly, tediously, at length, long time."

170. *daughter of Agenor*] Europa ; cf. Ovid, *Met.* ii. 858 sqq.

I pray, awake, sir: if you love the maid, 180  
 Bend thoughts and wits to achieve her. Thus it  
 stands:

Her elder sister is so curst and shrewd  
 That till the father rid his hands of her,  
 Master, your love must live a maid at home;  
 And therefore has he closely mew'd her up, 185  
 Because she will not be annoy'd with suitors.

*Luc.* Ah, Tranio, what a cruel father's he!  
 But art thou not advis'd, he took some care  
 To get her cunning schoolmasters to instruct her?

*Tra.* Ay, marry, am I, sir; and now 'tis plotted. 190

*Luc.* I have it, Tranio.

*Tra.* Master, for my hand,  
 Both our inventions meet and jump in one.

*Luc.* Tell me thine first.

*Tra.* You will be schoolmaster  
 And undertake the teaching of the maid:  
 That's your device.

*Luc.* It is: may it be done? 195

*Tra.* Not possible; for who shall bear your part,  
 And be in Padua here Vincentio's son;  
 Keep house and ply his book, welcome his friends,  
 Visit his countrymen and banquet them?

*Luc.* Basta; content thee, for I have it full. 200  
 We have not yet been seen in any house,  
 Nor can we be distinguish'd by our faces  
 For man or master; then it follows thus;

186. *will not*] *i.e.* shall not. Dyce, 196. *possible*] So old editions, per-  
 on Singer's conjecture, altered "she" haps for "possibly."  
 to "he." 200. Basta] it is enough (Italian and

193. *You will be schoolmaster*] See Spanish).  
 note on i. ii. 136.

Thou shalt be master, Tranio, in my stead,  
 Keep house and port and servants, as I should: 205  
 I will some other be; some Florentine,  
 Some Neapolitan, or meaner man of Pisa.  
 'Tis hatch'd and shall be so: Tranio, at once  
 Uncase thee; take my colour'd hat and cloak:  
 When Biondello comes, he waits on thee; 210  
 But I will charm him first to keep his tongue.

*Tra.* So had you need.

In brief, sir, sith it your pleasure is,  
 And I am tied to be obedient,  
 For so your father charged me at our parting; 215  
 "Be serviceable to my son," quoth he,  
 Although I think 'twas in another sense;  
 I am content to be Lucentio,  
 Because so well I love Lucentio.

*Luc.* Tranio, be so, because Lucentio loves: 220  
 And let me be a slave, to achieve that maid  
 Whose sudden sight hath thrall'd my wounded  
 eye.  
 Here comes the rogue.

*Enter BIONDELLO.*

Sirrah, where have you been?

*Bion.* Where have I been! Nay, how now! where  
 are you? Master, has my fellow Tranio stolen 225

209. *colour'd]* Conlond F 1, Q.

204. *Thou shalt be master, etc.]* So old play, p. 500, "be thou the Duke of Cestus sonne, | Reuell and spend as if thou wert myselfe"; though the exchange seems not to be carried out before p. 524.

209. *colour'd]* in contradistinction to the uniform sober dark blue worn by servants (Marshall).

218, 219, *Lucentio . . . Lucentio]* See note on lines 139, 140.

your clothes? Or you stolen his? or both?  
 pray, what's the news?

*Luc.* Sirrah, come hither: 'tis no time to jest,  
 And therefore frame your manners to the time.  
 Your fellow Tranio here, to save my life, 230  
 Puts my apparel and my countenance on,  
 And I for my escape have put on his;  
 For in a quarrel since I came ashore  
 I kill'd a man and fear I was descried:  
 Wait you on him, I charge you, as becomes, 235  
 While I make way from hence to save my life:  
 You understand me?

*Bion.* I, sir! ne'er a whit.

*Luc.* And not a jot of Tranio in your mouth:  
 Tranio is changed into Lucentio.

*Bion.* The better for him: would I were so too! 240

*Tra.* So could I, faith, boy, to have the next wish after,  
 That Lucentio indeed had Baptista's youngest  
 daughter.

But, sirrah, not for my sake, but your master's I  
 advise

You use your manners discreetly in all kind of com-  
 panies:

When I am alone, why, then I am Tranio; 245  
 But in all places else your master Lucentio.

*Luc.* Tranio, let's go:

237. *I, sir! ne'er*] *Ay, sir, ne'er* Rowe; *Ay, sir.*—[*Aside*] *Ne'er* Dyce.  
 241-246.] As verse Capell. 246. *your*] *you* F 1, Q. 247-250.] As verse  
 Ff; as prose Pope.

247-250.] With the old editions, shambling verse of *Roister Doister* and,  
 Malone and Dyce, I print these as verse. largely, of *Damon and Pithias*, where  
 The last two lines are similar in principle instances are easily found of a trans-  
 to lines 68, 69, 241-244. It is the old ference of accent to create a rhyme,

One thing more rests, that thyself execute,  
 To make one among these wooers: if thou ask me  
 why,  
 Sufficeth, my reasons are both good and weighty. 250

[*Exeunt.*

*The presenters above speak.*

*First Serv.* My lord, you nod; you do not mind the play.

*Sly.* Yes, by Saint Anne, do I. A good matter,  
 surely: comes there any more of it?

*Page.* My lord, 'tis but begun.

*Sly.* 'Tis a very excellent piece of work, madam lady: 255  
 would 'twere done! [*They sit and mark.*

250. speak] speaks Ff 1-3, Q. 251-255. First Serv. . . . Sly . . . Page . . . Sly] 1 Man . . . Beg. . . . Lady . . . Beg. Ff, Q. 256. [They sit and mark.] Ff, Q, Camb.; omitted Pope to Malone, 1821.

such as "weighty" with "why." There is a good deal of it in *Comedy of Errors*; some in *Love's Labour's Lost*; and a little in the *Two Gentlemen*.

250-256. The presenters . . . mark] With this fragment of the Induction Rowe concluded Act I. (the beginning of Act. II. is unmarked in Ff, Q), as Steevens (1773) thought was Shakespeare's intention. Pope silently transferred it to the end of the next scene, where he closed the Act; and was followed by Theobald, Hanmer, Warburton, and Johnson. Capell restored the fragment to its proper place here, but retained Pope's division of the two Acts, as have later editors. For the later interventions of the personages of the Induction in the old play, see Introduction, pp. xv-xviii.

250. presenters] actors. Ford's *Perkin Warbeck*, III. 2, "Seat ye: | Are the presenters ready?" *Merry Wives*, IV. vi. 20, "Must my sweet Nan present the Fairy Queen."

256. [They sit and mark.] For how long? This is the latest hint in Ff, Q of the Induction and its personages,

our play having abolished those later interventions, which appear in the older play (*Shakespeare Library*, pp. 508, 530, 533, 535, 541, 542), and are inserted with some abbreviation in Pope's edition of our poet. Did Shakespeare, with or without a collaborator, mean to retain them to the end? The reader, indeed, feels the want of some such issue to Sly's story as the old play supplies. At the "*Exeunt Omnes*" (p. 535) preceding the final scene, we have the further stage-direction "Slie sleepes," and the Lord bids his servants put his own clothes on him and lay him where they found him. Sly is at once removed, and, at the close of the play proper, is carried on again, and being roused by the Tapster goes off to apply the lesson of shrew-taming to his own wife. Ulrici considers that Shakespeare intended this ending of the old play to be reproduced with more or less freedom in his own, but did not think it worth while to append it to his MS. —a suggestion which becomes somewhat less improbable when we remember that the old play was accessible

SCENE II.—*Padua. Before Hortensio's House.**Enter PETRUCHIO and his man GRUMIO.*

*Pet.* Verona, for a while I take my leave,  
 To see my friends in Padua, but of all  
 My best beloved and approved friend,  
 Hortensio; and I trow this is his house.  
 Here, sirrah Grumio; knock, I say.

5

*Scene II.] Act II. Scene i. Rowe. Before . . . House] Pope.*

in print in and after 1594. And Mr. Fleay, noting the shortness of Act V, according to the Folio division, considered that it "was in all probability made up in the original by a concluding Induction scene with the replacing of Sly on the heath and his awaking" (*Biographical Chronicle* (1891), ii. 198). In the modern revival of Shakespeare's play by J. R. Planché (1846), the Act-drop was never lowered during the piece; the characters of the Induction occupied one corner of the stage throughout; at the close the Lord gave a signal to his servants to remove Sly, and as this was being done, without word spoken, the curtain fell (*Henry Irving Shakespeare*). In his earlier paper, read before the New Shakespeare Society, April 24, 1874 (printed in his *Shakespeare Manual*, 1876, p. 182), Fleay considered that Shakespeare had been asked to furnish some alterations at the end of a remodelling by Lodge of the old play, "but the playwright who interwove these in the drama cut out the ending of the play as it stood, together with the end of the Induction, not noticing that Sly was then left undisposed of; and the ending in Shakespeare's scene was so satisfactory, that it was not found advisable to meddle with it afterwards." Whatever the likelihood of an original inadvertence, it is likely enough that the players found a return to Sly after Katharine's eloquent speech, something of an anticlimax, and that in stage prac-

tice the personages of the Induction were silently dismissed, perhaps as in Planché's revival, only at some preceding point. And the play itself affords indication that this may have been Shakespeare's intention. (1) A remark of the tapster at end of *A Shrew* appears in our Ind. i. 32-3. (2) In what is now Act V. sc. i. the Pedant, according to the Folio S. D., "lookes out of the window," which window must, like that of Juliet's chamber, open on to the very balcony in which the personages of the Induction are, or have been, seated. The difficulty does not occur in the old play, which makes no use of a window, and mentions no proceedings "above" or "aloft"; but in our own the incongruity of the Pedant's appearance, if the balcony were still occupied, would be demonstrated at the first rehearsal; and it is probable that Shakespeare, himself perhaps one of the actors, if he had not foreseen it, would meet it on its discovery by the previous removal of Sly and his tormentors—a removal which the growing interest of the play proper excuses, or even requires. It may have been effected, as by Planché, in dumb-show; and the change of scene to Petruchio's country house would furnish a natural occasion.

*Scene II.*

2-4. *To see . . . Hortensio]* So in the old play Aurelius comes to Athens to visit Polidor.

*Gru.* Knock, sir! whom should I knock? is there  
any man has rebused your worship?

*Pet.* Villain, I say, knock me here soundly.

*Gru.* Knock you here, sir! why, sir, what am I, sir,  
that I should knock you here, sir? 10

*Pet.* Villain, I say, knock me at this gate,  
And rap me well, or I'll knock your knave's pate.

*Gru.* My master is grown quarrelsome. I should knock  
you first,

And then I know after who comes by the worst.

*Pet.* Will it not be? 15

Faith, sirrah, an you'll not knock, I'll ring it;

I'll try how you can *sol, fa*, and sing it.

[*He wrings him by the ears.*]

*Gru.* Help, masters, help! my master is mad.

*Pet.* Now, knock when I bid you, sirrah villain!

*Enter* HORTENSIO.

*Hor.* How now! what's the matter? My old friend 20  
Grumio! and my good friend Petruchio! How  
do you all at Verona?

6-24. *Gru. Knock, sir . . . may I say*] marked spurious Pope. 18. *masters*  
Theobald; *mistris* Ff, Q.

7. *rebused*] Shakespearean "nice derangement" for "abused," as in Dull, Elbow, Dogberry, etc.

9. *Knock you here*] Cf. *Henry V.* II. i. 58, "I have a humour to knock you indifferent well." The quibble depends on the often-noted use of "me," line 8, as *dativus ethicus* = "I tell you."

13. 14. *I should knock you first, etc.*] i.e. you dare me to strike you, that you may have an excuse for belabouring me.

16. *ring it*] the pun marked by the same spelling *rings* in Fol. S. D. l. 17.

17. *sol, fa,*] to sing, substituting the musical names of notes for words. The first note of the scale, in the Natural Hexachord C (*Ut*, for which *Do* was substituted by G. B. Doni, who died 1669), became in the Hard Hexachord G (*Sol*), and in the Soft Hexachord F (*Fa*); so that *C sol fa ut* came to be a general name for C, the first note (Grove's *Dict. of Music*, art. "Sol-misation").

18. *masters*] "mistris" of Ff, Q, probably due to use of simple "M" in the MS. Cf. v. i. 5, 55.

*Pet.* Signior Hortensio, come you to part the fray?

*Con tutto il core ben trovato*, may I say.

*Hor.* *Alla nostra casa ben venuto, molto honorato signor* 25  
*mio Petrucio.*

Rise, Grumio, rise: we will compound this quarrel.

*Gru.* Nay, 'tis no matter, sir, what he 'leges in Latin.

If this be not a lawful cause for me to leave his  
service, look you, sir, he bid me knock him and 30  
rap him soundly, sir: well, was it fit for a servant  
to use his master so, being perhaps, for aught I  
see, two-and-thirty, a pip out?

Whom would to God I had well knock'd at first,

Then had not Grumio come by the worst. 35

*Pet.* A senseless villain! Good Hortensio,

I bade the rascal knock upon your gate

And could not get him for my heart to do it.

24. *Con tutto . . . trovato*] Theobald; *Contutti le core bene trobatto* Ff, Q  
(*trovatto* Ff 2-4). 25. *molto . . . signor*] Theob.; *multo . . . signior* Ff, Q  
(*honorata* F 1, Q). 26. *Petrucio*] Camb.; *Petruchio* Ff, Q. 27-47. *Rise. . .*  
*servant Grumio*] marked spurious Pope. 28. *'leges*] Capell; *leges* Ff, Q.  
33. *pip*] Rowe, ed. 2; *peepe* Ff, Q. 34, 35] As verse Rowe, ed. 2.

24. *Con tutto . . . trovato*] "with all my heart, well met!" (Herford); but perhaps "ben trovato" is rather "a good notion!"

25. *Alla nostra casa ben venuto*] welcome to our house.

26. *Petrucio*] Malone pointed out that Gascoigne in his *Supposes* spelt the name correctly "Petrucio," but that Shakespeare inserted the "h" as a guide to pronunciation, as Dekker spells "Infeliche" in his *Honest Whore*.

28. *he 'leges*] Tyrwhitt's ingenious conjecture "be *leges*," with reference to "lawful cause," was needless. The argument that an Italian could not fail to recognise his own tongue is beside the mark in a play written in English.

33-35. *two-and-thirty, a pip out*,

*etc.*] Halliwell cites a passage from the *Workes* (1630) of Taylor, the Water-Poet, where among cant terms for *being drunk* is enumerated "Or hee's pot-shaken, or out, two and thirty"; and "pip" (the spot on a card) shows the phrase connected in some way with "*Trentuno*, a game at cards called one and thirtie or bone-ace" (Florio, 1611). But there is also the literal sense that Petruchio is too old to be beaten now; and Grumio regrets that he didn't do so "at first," i.e. in his boyhood. Otherwise lines 34, 35 are a mere variation on lines 13, 14.

38. *for my heart*] for my life, as *Cymbeline*, II. i. 60, "Cannot take two from twenty, for his heart." Found at least as late as Addison (Craig).



*Gru.* Knock at the gate! O heavens! Spake you  
not these words plain, "Sirrah, knock me here, 40  
rap me here, knock me well, and knock me  
soundly"? And come you now with "knocking  
at the gate"?

*Pet.* Sirrah, be gone, or talk not, I advise you.

*Hor.* Petruchio, patience; I am Grumio's pledge: 45  
Why, this's a heavy chance 'twixt him and you,  
Your ancient, trusty, pleasant servant Grumio.  
And tell me now, sweet friend, what happy gale  
Blows you to Padua here from old Verona?

*Pet.* Such wind as scatters young men through the world, 50  
To seek their fortunes farther than at home,  
Where small experience grows. But in a few,  
Signior Hortensio, thus it stands with me:  
Antonio, my father, is deceased;  
And I have thrust myself into this maze, 55  
Happily to wive and thrive as best I may:  
Crowns in my purse I have and goods at home,  
And so am come abroad to see the world.

*Hor.* Petruchio, shall I then come roundly to thee, 60  
And wish thee to a shrewd ill-favour'd wife?

46. *this's*] Camb.; *this* Ff, Q; *this is* Rowe. 52. *grows*. But . . .] *grows*;  
*but* . . . Hanmer; *grows but* . . . *few*. Ff, Q (*few*, F 4). 56. *Happily*]  
Ff, Q; *Happily* Rowe, Camb.

46. *this's*] Dyce cites *Measure for Measure*, v. i. 131, as an instance of  
"this" in the Folio for "this is."

48. *what happy gale, etc.*] common  
expression; 2 *Henry IV.* v. iii. 89,  
"What wind blew you hither, Pistol?"

52. *in a few*] in short, usually "in few."  
*Tempest*, i. ii. 144; *Paradise Lost*, x. 157.

55. *maze*] wandering, travel; or  
else uncertain hazard, in which case  
"Happily" of Ff means "Haply."

59. *come roundly*] speak plainly. Cf.  
1 *Henry IV.* i. ii. 24, "Well, how  
then? come, roundly, roundly";  
*Othello*, i. iii. 90, "a round un-  
varnish'd tale"; and this play, iii.  
ii. 216.

60. *wish thee to*] commend thee to,  
as i. i. 111.

60. *ill-favour'd*] ill-condition'd.  
At line 86 Hortensio calls Katharine  
"beauteous."

Thou 'dst thank me but a little for my counsel :  
 And yet I 'll promise thee she shall be rich,  
 And very rich : but thou 'rt too much my friend,  
 And I 'll not wish thee to her.

*Pet.* Signior Hortensio, 'twixt such friends as we 65  
 Few words suffice ; and therefore, if thou know  
 One rich enough to be Petruchio's wife,  
 As wealth is burden of my wooing dance,  
 Be she as foul as was Florentius' love,  
 As old as Sibyl, and as curst and shrewd 70  
 As Socrates' Xanthippe, or a worse,  
 She moves me not, or not removes, at least,  
 Affection's edge in me, were she as rough  
 As are the swelling Adriatic seas :  
 I come to wive it wealthily in Padua ; 75  
 If wealthily, then happily in Padua.

*Gru.* Nay, look you, sir, he tells you flatly what his  
 mind is : why, give him gold enough and marry  
 him to a puppet or an aglet-baby ; or an old trot

68. *dance*] song Johnson conj. 69. *Florentius*] *Florentio's* Warburton conj.  
 70. *shrewd*] *shrow'd* Ff 1, 2, Q ; *shrew'd* Ff 3, 4. 71. *Xanthippe*] *Zentippe*  
 F 1, Q ; *Zantippe* Ff 2-4. 73. *me*] *time* Ff 2-4. *as*] *is* as F 1.

69. *foul*] plain, ugly ; as usual (*As You Like It*, III. iii. 39).

69. *Florentius' love*] Steevens pointed out that Florent is the name of the knight in Gower's *Confessio Amantis* (bk. i.) who engaged to marry an old hag, if she would solve the riddle "what do women most desire?" on which his life depended. After the marriage she regained youth and beauty. The same story is told of an unnamed knight in Chaucer's *Wyf of Bathes Tale*.

70. *old as Sibyl*] "Sibell," Ff, Q. Referring to the Cumæan Sibyl telling Aeneas (Ovid, *Met.* xiv. 104 sqq.) of Apollo's gift of as many years of life as there were grains in a handful of sand

she caught up. So *Merchant of Venice*, I. ii. 117, "as old as Sibylla." Mr. Craig notes that Shakespeare follows Ovid's spelling, not Golding's ("Sybill" and "Sybil"). Lyly, reproducing the story in *Sapho and Phao*, II. i. 50 (1584 and 1591), spells "Sybilla." Gascoigne in his *Hemetes the heremyte*, 1577, had introduced "the grott of Sibilla," resorted to by those who wished to know the future.

70. *shrewd*] shrewish, as line 90.

73, 74. *rough* . . . *Adriatic*] from Horace, *Carm.* III. ix. 22, 23, "improbo | Iracundiior Hadria."

79. *aglet-baby*] a small image carved on the tag of a point or lace (*aiguillette*)

with ne'er a tooth in her head, though she have 80  
as many diseases as two and fifty horses: why,  
nothing comes amiss, so money comes withal.

*Hor.* Petruchio, since we are stepp'd thus far in,  
I will continue that I broach'd in jest.  
I can, Petruchio, help thee to a wife 85  
With wealth enough, and young and beauteous,  
Brought up as best becomes a gentlewoman:  
Her only fault, and that is faults enough,  
Is that she is intolerable curst  
And shrewd and froward, so beyond all measure, 90  
That, were my state far worser than it is,  
I would not wed her for a mine of gold.

*Pet.* Hortensio, peace! thou know'st not gold's effect:  
Tell me her father's name and 'tis enough;  
For I will board her, though she chide as loud 95  
As thunder when the clouds in autumn crack.

*Hor.* Her father is Baptista Minola,  
An affable and courteous gentleman:  
Her name is Katharina Minola,  
Renown'd in Padua for her scolding tongue. 100

Warburton quoted from the French historian, Mezeray, "portant même sur les aiguillettes (points) des petites têtes de mort" (Malone).

79. *old trot*] old woman. Generally considered a variant of Scotch "trat," witch, old woman; and applied four times to the Wise Woman of Hogsdon in Th. Heywood's play. Cf. "a Bel-dame trot," Barnfield's *Affec. Shep.*, ed. Arber, p. 23; and R. Bernard's *Terence in English* (1598), p. 18 (*Andr.* i. iv.), "See how earnest the old trot is to have her here."

81. *two and fifty horses*] Malone suspected some corruption, quoting *The*

*Yorkshire Tragedy*, 1608, "O stumbling jade! the spavin o'ertake thee! the fifty diseases stop thee!" Cf. *King Lear*, III. vi. 20, "he's mad that trusts in . . . a horse's health."

91. *state*] estate, income. Beaumont and Fletcher, *Scornful Ladie*, II. ii. (end), "I will be knighted, for my state will bear it."

95. *board her*] of amatory advances in Lyly's *Euphues*, II. p. 103, line 32; *Twelfth Night*, I. iii. 60, "board her, woo her, assail her," etc.

96. *crack*] of loud and solemn sound, in "the crack of doom," *Macbeth*, IV. ii. 117.

*Pet.* I know her father, though I know not her ;  
 And he knew my deceased father well.  
 I will not sleep, Hortensio, till I see her ;  
 And therefore let me be thus bold with you  
 To give you over at this first encounter, 105  
 Unless you will accompany me thither.

*Gru.* I pray you, sir, let him go while the humour  
 lasts. A my word, an she knew him as well as  
 I do, she would think scolding would do little  
 good upon him: she may perhaps call him half 110  
 a score knaves or so? why, that's nothing; an  
 he begin once, he'll rail in his rope-tricks. I'll  
 tell you what, sir, an she stand him but a little,  
 he will throw a figure in her face and so dis-  
 figure her with it that she shall have no more eyes 115  
 to see withal than a cat. You know him not, sir.

*Hor.* Tarry, Petruchio, I must go with thee ;  
 For in Baptista's keep my treasure is :  
 He hath the jewel of my life in hold,  
 His youngest daughter, beautiful Bianca ; 120  
 And her withholds from me and other more,  
 Suitors to her and rivals in my love ;  
 Supposing it a thing impossible,

108. *A*] Ff, Q; O' Rowe, mods. 121. *from me and other*] Hanmer; *from me. Other F* 1, Q; *hee from me. Other Ff* 2-4.

112. *rope-tricks*] doubtless this is Grumio's mistake for "rhetoric," to which "figure" is appropriate; but remembering the tenor of those remarks of Mercutio which the nurse characterises as "ropery" (*Romeo and Juliet*, II. iv. 154), I trace in "rope-tricks" a *double entendre* expressing a situation in which abuse would be unusual, and believe we have similar coarse allusions in the two following lines. Cf. in a

passage quoted by Halliwell from Wither's *Abuses Stript*, etc., "So young men forsake | The rope-ripe tricks that their first age did take | Chiefe pleasure in."

115, 116. *no more eyes . . . than a cat*] No. xix. in the Epigrams by J. D[avies], "In Cineam," ridicules a like careless use of "like a dog," "as a dog," etc. (Craig). Cf. Lyly's *Midas*, IV. ii. 100, "melancholy as a cat."

For those defects I have before rehearsed,  
 That ever Katharina will be woo'd;  
 Therefore this order hath Baptista ta'en,  
 That none shall have access unto Bianca  
 Till Katharine the curst have got a husband.

125

*Gru.* Katharine the curst!

A title for a maid of all titles the worst.

130

*Hor.* Now shall my friend Petruchio do me grace;

And offer me disguised in sober robes

To old Baptista as a schoolmaster

Well seen in music, to instruct Bianca;

That so I may, by this device, at least

135

Have leave and leisure to make love to her,

And unsuspected court her by herself.

*Gru.* Here's no knavery! See, to beguile the old  
 folks, how the young folks lay their heads  
 together!

140

*Enter GREMIO, and LUCENTIO disguised.*

Master, master, look about you: who goes there, ha?

140. Enter . . .] after line 137 Ff, Q.

141. *ha*] omitted Q.

134. *Well seen*] well instructed. Cf. "better seen in other men's matters than in mine own," Wilson's *Art of Rhetoric*, ed. 1548, p. 40. Not elsewhere in Shakespeare, though common (Craig's *Shakespeare*). Cf. Lyly's *Mother Bombe*, II. iii. 56, "well seene in cranes durt."

136. *Have leave and leisure, etc.*] So in the old play Aurelius sends his servant, Valeria, with an offer to teach Katharine the lute, that he and Polidor may "haue leisure for to courte our louses" (*Shakespeare Library*, p. 507). Our play's improvement of the intrigue, and the advantage Hortensio thus steals over his ally Gremio, are obvious.

138. *Here's no knavery*] So old play, p. 533, "Her's no villaine," and Chapman, Jonson, and Marston's *Eastward Hoe*, III. ii. (ed. Halliwell, p. 41), "There's no base fellowe, my father, now"; and Beaumont and Fletcher, *Mad Lover*, III. vi.

139, 140. *lay their heads together*] Chaucer's *Parlement of Foules*, line 554, "The water-foules han her hedes leyd | Togeder" (Craig).

141. *look about you*] A proverbial expression, and the title, as Mr. Marshall notes, of an anon. comedy (ascribed by Fleay to Ant. Wadeson) in Dodsley (vol. vii.).

*Hor.* Peace, Grumio! it is the rival of my love.

Petruchio, stand by a while.

*Gru.* A proper stripling and an amorous!

*Gre.* O, very well; I have perused the note. 145

Hark you, sir; I'll have them very fairly bound:

All books of love, see that at any hand;

And see you read no other lectures to her:

You understand me. Over and beside

Signior Baptista's liberality, 150

I'll mend it with a largess. Take your paper too,

And let me have them very well perfumed:

For she is sweeter than perfume itself

To whom they go to. What will you read to her?

*Luc.* Whate'er I read to her, I'll plead for you 155

As for my patron, stand you so assured,

As firmly as yourself were still in place:

Yea, and perhaps with more successful words

Than you, unless you were a scholar, sir.

*Gre.* O this learning, what a thing it is! 160

*Gru.* O this woodcock, what an ass it is!

*Pet.* Peace, sirrah!

*Hor.* Grumio, mum! God save you, Signior Gremio.

151. *paper*] *papers* Pope.

145. *note*] list, or bill for the books.

146. *very fairly*] very handsomely.

147. *at any hand*] in any case, at all costs; again line 227. Cf. Marlowe's *Dr. Faustus* (ed. Dyce, p. 96a), "ride him not into the water, at any hand"; and "in any hand," *All's Well*, III. vi. 46; "of all hands," *Love's Labour's Lost*, IV. iii. 219.

151. *your paper*] probably the note of line 145, "them" referring to the books (Herford).

152. *have them . . . perfumed*] a custom which afforded another opportunity to the poisoner. Cf. Webster's *White Devil*, v. i., "To have poisoned his prayer-book," etc.

157. *in place*] present, as in *Faerie Queene*, VI. x. 16.

161. *woodcock*] easily caught, and so a common proverb for stupidity. Cf. Marprelate's *Epistle* (ed. Arber, p. 11), "your bookes seeme to proceede from the braynes of a woodcocke, as hauing neyther wit nor learning."

- Gre.* And you are well met, Signior Hortensio.  
 Trow you whither I am going? To Baptista Minola.  
 I promised to inquire carefully 166  
 About a schoolmaster for the fair Bianca:  
 And by good fortune I have lighted well  
 On this young man, for learning and behaviour  
 Fit for her turn, well read in poetry 170  
 And other books, good ones, I warrant ye.
- Hor.* 'Tis well; and I have met a gentleman  
 Hath promised me to help me to another,  
 A fine musician to instruct our mistress;  
 So shall I no whit be behind in duty 175  
 To fair Bianca, so beloved of me.
- Gre.* Beloved of me; and that my deeds shall prove.
- Gre.* And that his bags shall prove.
- Hor.* Gremio, 'tis now no time to vent our love:  
 Listen to me, and if you speak me fair, 180  
 I'll tell you news indifferent good for either.  
 Here is a gentleman whom by chance I met,  
 Upon agreement from us to his liking,  
 Will undertake to woo curst Katharine,  
 Yea, and to marry her, if her dowry please. 185
- Gre.* So said, so done, is well.  
 Hortensio, have you told him all her faults?
- Pet.* I know she is an irksome brawling scold:  
 If that be all, masters, I hear no harm.

173. *me*] Rowe; *one* Ff, Q.

170. *Fit for her turn*] So III. ii.

134. *indifferent*] equally.

183. *Upon agreement, etc.*] on conditions to be approved by him. Cf. lines 215, 216, the "promise" to "bear

his charge of wooing." Since Petruchio is rich, and no word has actually passed on the point, we may perhaps consider this as merely Hortensio's device for despoiling Gremio, repeated in the case of Tranio, line 273, below.

*Gre.* No, say'st me so, friend? What countryman? 190

*Pet.* Born in Verona, old Antonio's son:

My father dead, my fortune lives for me;

And I do hope good days and long to see.

*Gre.* O sir, such a life, with such a wife, were strange!

But if you have a stomach, to't a God's name: 195

You shall have me assisting you in all.

But will you woo this wild-cat?

*Pet.*

Will I live?

*Gre.* Will he woo her? ay, or I'll hang her.

*Pet.* Why came I hither but to that intent?

Think you a little din can daunt mine ears? 200

Have I not in my time heard lions roar?

Have I not heard the sea, puff'd up with winds,

Rage like an angry boar chafed with sweat?

Have I not heard great ordnance in the field,

And heaven's artillery thunder in the skies? 205

Have I not in a pitched battle heard

Loud 'larums, neighing steeds, and trumpets' clang?

And do you tell me of a woman's tongue,

That gives not half so great a blow to hear

As will a chestnut in a farmer's fire? 210

Tush, tush! fear boys with bugs.

191. *Antonio's*] Rowe; *Butonios* Ff, Q. 207. *trumpets'*] Capell; *trumpets* Ff, Q. 209. *to hear*] Ff, Q; *to th' ear* Hanmer.

195. *stomach*] *Much Ado*, I. iii. 13, "eat when I have a stomach."

197. *Will I live?*] in emphatic assent, as *2 Henry IV.* II. i. 151, "You'll pay me all together? *Fals.* Will I live?" and Middleton's *Your Five Gallants*, II. i. 197 (ed. Bullen, iii. 152), "The ring, were it thrice worth, I freely give, | For I know you'll requite it. *Gol.* Will I live?"

203. *chafed*] of irritation Cf. "in a chafe," Lyly's *Endim.* IV. ii. 5; also "the enchafed flood," *Othello*, II. i. 17; and with "heaven's artillery," "neighing steeds and trumpets' clang," *Othello*, III. iii. 351-356.

209. *to hear*] "Our ears are cudgell'd," *King John*, II. 464, will serve as illustration of either reading.

211. *fear boys with bugs*] frighten



*Gru.*

For he fears none.

*Gre.* Hortensio, hark :

This gentleman is happily arrived,

My mind presumes, for his own good and ours.

*Hor.* I promised we would be contributors

215

And bear his charge of wooing, whatsoe'er.

*Gre.* And so we will, provided that he win her.

*Gru.* I would I were as sure of a good dinner.

*Enter TRANIO brave, and BIONDELLO.*

*Tra.* Gentlemen, God save you. If I may be bold,

Tell me, I beseech you, which is the readiest  
way

220

To the house of Signior Baptista Minola?

*Bion.* He that has the two fair daughters: is't he  
you mean?

*Tra.* Even he, Biondello.

*Gre.* Hark you, sir; you mean not her to—

225

*Tra.* Perhaps him and her, sir: what have you to do?

*Pet.* Not her that chides, sir, at any hand, I pray.

*Tra.* I love no chiders, sir. Biondello, let's away.

214. *ours*] Theobald; *yours* Ff, Q. 222. *Bion.*] *Gre.* Capell. *is't he*] *is't*  
[aside to Tranio] *he* Malone. 224. *he, Biondello*] *he, sir.* Capell; *he, Bion-*  
*dello!* Steevens. 225. *her to—*] Ff, Q; *her to woo* Malone conj.; *her too.*  
*Tyrwhitt* conj.

boys with bugbears. Cf. 3 *Henry VI.*  
v. ii. 2, "Warwick was a bug that  
fear'd us all"; Udall's translations of  
*Erasmus' Apophth.* (Roberts, p. 13),  
124, "the terrors of bugges, or sprites,  
or goblins." Also *Philaster*, i. i.

218. *brave*] of attire; common in  
Lyly, and so "bravery." Cf. iv. iii.  
125 (to the Tailor), "thou hast braved  
many men."

222.] Biondello's question is not, I

think, an instance of his loquacity (cf.  
line 214), but prearranged, to assist  
Tranio's attack.

225. *mean not her to—*] generally  
regarded as an unfinished sentence;  
but Malone proposed to substitute for  
"to—" "to woo?" and Tyrwhitt  
(with some probability) "too?" *i.e.*  
referring to "is't he you mean?" of  
line 222.

227. *at any hand*] See note on line 147.

*Luc.* Well begun, Tranio.

*Hor.* Sir, a word ere you go;  
Are you a suitor to the maid you talk of, yea or  
no? 230

*Tra.* And if I be, sir, is it any offence?

*Gre.* No; if without more words you will get you  
hence.

*Tra.* Why, sir, I pray, are not the streets as free  
For me as for you?

*Gre.* But so is not she.

*Tra.* For what reason, I beseech you?

*Gre.* For this reason, if you'll know, 235

That she's the choice love of Signior Gremio.

*Hor.* That she's the chosen of Signior Hortensio.

*Tra.* Softly, my masters! if you be gentlemen,  
Do me this right; hear me with patience.  
Baptista is a noble gentleman, 240  
To whom my father is not all unknown;  
And were his daughter fairer than she is,  
She may more suitors have, and me for one.  
Fair Leda's daughter had a thousand wooers,  
Then well one more may fair Bianca have; 245  
And so she shall: Lucentio shall make one,  
Though Paris came, in hope to speed alone.

*Gre.* What, this gentleman will out-talk us all!

245. *one more may fair Bianca have;*] Ff 1, 2, Q; *may one more fair Bianca have,* Ff 3, 4 (*fair, Bianca* F 4).

244. *Leda's daughter, etc.*] Helen; the "thousand wooers" being probably suggested by the Marlowesque passage of the old play, p. 500:

"More faire then was the Grecian  
Helena

For whose sweet sake so many  
princes dide,  
That came with thousand shippes  
to Tenedos."

245. *one more*] than she has already.  
247. *came*] were to come.

*Luc.* Sir, give him head : I know he'll prove a jade.

*Pet.* Hortensio, to what end are all these words ? 250

*Hor.* Sir, let me be so bold as ask you,

Did you yet ever see Baptista's daughter ?

*Tra.* No, sir ; but hear I do that he hath two,

The one as famous for a scolding tongue

As is the other for beauteous modesty. 255

*Pet.* Sir, sir, the first's for me ; let her go by.

*Gre.* Yea, leave that labour to great Hercules ;

And let it be more than Alcides' twelve.

*Pet.* Sir, understand you this of me in sooth :

The youngest daughter whom you hearken for 260

Her father keeps from all access of suitors ;

And will not promise her to any man

Until the elder sister first be wed :

The younger then is free and not before.

*Tra.* If it be so, sir, that you are the man 265

Must stead us all and me amongst the rest ;

And if you break the ice and do this feat,

Achieve the elder, set the younger free

For our access ; whose hap shall be to have her

Will not so graceless be to be ingrate. 270

*Hor.* Sir, you say well and well you do conceive ;

And since you do profess to be a suitor,

You must, as we do, gratify this gentleman,

267. *feat*] Rowe ; *seeke* Ff, Q.

249. *prove a jade*] soon tire.

258. *let it be more*] admit that it surpasses.

260. *hearken for*] lie in wait for, be keen about. *New Eng. Dict.* quotes 1 *Henry IV.* v. iv. 52, "they did me too much injury | That ever said I hearken'd for your death." Cf. *Richard*

*III.* i. i. 54, "He hearkens after prophecies and dreams."

273. *gratify*] compensate, reward. Cf. J. Elwood's *Hist. of his Life*, "having raised some monies among them and therewith gratified both the master and the porter" (Craig).

To whom we all rest generally beholding.

*Tra.* Sir, I shall not be slack : in sign whereof, 275

Please ye we may contrive this afternoon,

And quaff carouses to our mistress' health,

And do as adversaries do in law,

Strive mightily, but eat and drink as friends.

*Gru. Bion.* O excellent motion ! Fellows, let's be gone.

*Hor.* The motion's good indeed, and be it so : 281

Petruchio, I shall be your *ben venuto*. [Exeunt.

## ACT II

SCENE I.—*Padua. A Room in Baptista's House.*

*Enter KATHARINA and BIANCA.*

*Bian.* Good sister, wrong me not, nor wrong yourself,

To make a bondmaid and a slave of me ;

That I disdain : but for these other gawds,

276. *contrive*] Ff, Q ; *convive* Theobald. 280. *Fellows, let's*] *fellows let's*  
Ff, Q ; query ? *Fellows !* [shaking hands]—*Let's*.

*Act II. Scene 1.*

Baptista's House] Pope.

3. *gawds*] Theobald ; *goods* Ff, Q.

276. *contrive*] spend, wear away. Latin *conterere*, "Totum hunc contrivi diem," Ter. *Hecyra*, v. iii. 17. Cf. "In travelling countries we three have contrived | Full many a year"—*Damon and Pithias*, c. 1564 (Steevens). Also "Three ages, such as mortal men contrive," *Faerie Queene*, II. ix. 48. But Shakespeare has no other instance, and Capell and Walker (*Crit. Exam.*) approved Theobald's "*convive*."

278. *adversaries in law*] opposing barristers (Malone).

280. *Fellows*,] Grumio and Biondello address each other and also the disguised Lucentio, says Malone. I incline to think it an exclamation, a concise crying of friendship between the two servants.

282. *I shall be your ben venuto*] your entertainment will be at my charge.

Unbind my hands, I'll pull them off myself,  
 Yea, all my raiment, to my petticoat;  
 Or what you will command me will I do,  
 So well I know my duty to my elders.

5

*Kath.* Of all thy suitors, here I charge thee, tell  
 Whom thou lovest best: see thou dissemble not.

*Bian.* Believe me, sister, of all the men alive  
 I never yet beheld that special face  
 Which I could fancy more than any other.

10

*Kath.* Minion, thou liest. Is't not Hortensio?

*Bian.* If you affect him, sister, here I swear  
 I'll plead for you myself, but you shall have him.

15

*Kath.* O then, belike, you fancy riches more:  
 You will have Gremio to keep you fair.

*Bian.* Is it for him you do envy me so?

Nay then you jest, and now I well perceive  
 You have but jested with me all this while:  
 I prithee, sister Kate, untie my hands.

20

*Kath.* If that be jest, then all the rest was so.

[*Strikes her.*]

Enter BAPTISTA.

*Bap.* Why, how now, dame! whence grows this insolence?  
 Bianco, stand aside. Poor girl! she weeps.  
 Go ply thy needle; meddle not with her.  
 For shame, thou hilding of a devilish spirit,

25

8. *thee*] omitted F I, Q.

17. *fair*] in the same sense as Johnson's proposed "fine." Cf. I. ii. 146, "very fairly bound."

18. *envy*] the accentuation on the last syllable survived into the seventeenth century. The Shakespearean sense is rather that of *odere* (hate) than *invidere*.

26. *hilding*] low worthless creature; of a man, *All's Well*, III. vi. 4; *Cymbeline*, II. iii. 128 (*New Eng. Dict.*). Uncertain etymology; still alive in Northants and Worcestershire (*Eng. Dial. Dict.*).

Why dost thou wrong her that did ne'er wrong thee?

When did she cross thee with a bitter word?

*Kath.* Her silence flouts me, and I'll be revenged.

[*Flies after Bianca.*

*Bap.* What, in my sight? Bianca, get thee in. 30

[*Exit Bianca.*

*Kath.* What, will you not suffer me? Nay, now I see

She is your treasure, she must have a husband;

I must dance bare-foot on her wedding day

And for your love to her lead apes in hell.

Talk not to me: I will go sit and weep 35

Till I can find occasion of revenge. [*Exit.*

30. Exit B.] Exit. Ff, Q. 36. Exit] Rowe; omitted Ff, Q.

33. *dance bare-foot, etc.*] an old custom, according to Grose, for elder unmarried sisters at the wedding of a younger; hence as proverb for being unmarried, *e.g.* Rochester's *Poems*, ed. 1739, ii. 185, "And make our elder girls ne'er care for't | Though 'twere their fortune to dance bare-foot" (Halliwell). The *New Eng. Dict. s.v.* "Dance," quotes an instance (perhaps archaic) from Mrs. Delany's *Life and Corr.*, 1742 (ed. 1861, ii. 188), "The eldest daughter was much disappointed that she should dance barefoot, and desired her father to find out a match for her." J. S. Udal (*Notes and Queries*, ser. 4, vol. xiv., Oct. 7, 1871) says the custom then survived in Dorset, with the pleasant addition of furze-bushes to be danced on or over (Craig's *Shakespeare*).

34. *lead apes in hell*] This common proverb for old maidhood is generally taken of its supposed penalty, *i.e.* (so Steevens) the imposition of a more troublesome charge on women who refused to bear and rear children in

this life; though Mr. Craig suggests to me a possible reference, originally, to a flirt's enslaved or morally injured adorers. In *Euphues*, i. p. 220, line 32, is "I will leade a Virgins lyfe in earth, though I leade Apes in hell"; but in H. A.'s *A Scourge of Venus*, 1614, p. 15, we have "which who so doth omit lead apes to hell"; and the "in" may originally or sometimes have stood for "into" (cf. *Much Ado*, as below). Probably because bears and apes were commonly led about together, and also perhaps from the bear's sulkiness, a similar proverb arose for old bachelorhood. Beatrice seems to couple them, *Much Ado*, ii. i. 40 *sqq.*, and the idea appears to be alluded to by the half-witted Silena in Lyly's *Mother Bombe*, ii. iii. 46 "*Can. I . . . come to make choise of a mistres. Sila. A ha, are you there with your bears?*" and Halliwell's quotation of a MS. comedy, *The Frolick*, 1671, "*Claribel. No, Ile rather goe thether [to hell] with my monckies, with a hope to meete you there with your bears.*"

*Bap.* Was ever gentleman thus grieved as I?  
But who comes here?

*Enter GREMIO, LUCENTIO in the habit of a mean man;  
PETRUCHIO, with HORTENSIO as a musician; and  
TRANIO, with BIONDELLO bearing a lute and books.*

*Gre.* Good morrow, neighbour Baptista.

*Bap.* Good morrow, neighbour Gremio. God save 40  
you, gentlemen!

*Pet.* And you, good sir: pray, have you not a daughter  
Call'd Katharina, fair and virtuous?

*Bap.* I have a daughter, sir, called Katharina.

*Gre.* You are too blunt: go to it orderly. 45

*Pet.* You wrong me, Signior Gremio: give me leave.

I am a gentleman of Verona, sir,  
That, hearing of her beauty and her wit,  
Her affability and bashful modesty,  
Her wondrous qualities and mild behaviour, 50  
Am bold to show myself a forward guest  
Within your house, to make mine eye the witness  
Of that report which I so oft have heard.  
And, for an entrance to my entertainment,  
I do present you with a man of mine, 55

[*Presenting Hortensio.*

Cunning in music and the mathematics,

38. Petruchio, with . . . with Biondello] Rowe; Petruchio with Tranio, with his boy, Ff, Q. 43. fair] omitted Q. 55. Presenting Hortensio] Rowe.

38. mean man] of poor position, as Isaiah ii. 9, "the mean man boweth down." In i. i. 207 Lucentio proposes to pass as "Some Neapolitan, or meaner man of Pisa," i.e. as a Pisan of lower social grade than his actual.

44.] Baptista's reserve, which Gremio

misinterprets, is that of one who feels the epithet "virtuous" a little inconsistent with the scene just witnessed.

54. for an entrance] as entrance-fee, or by way of paying my footing. No instance quoted in *New Eng. Dict.* before 1681 (Craig).

To instruct her fully in those sciences,

Whereof I know she is not ignorant :

Accept of him, or else you do me wrong :

His name is Licio, born in Mantua. 60

*Bap.* You're welcome, sir ; and he, for your good sake.

But for my daughter Katharine, this I know,

She is not for your turn, the more my grief.

*Pet.* I see you do not mean to part with her,

Or else you like not of my company. 65

*Bap.* Mistake me not ; I speak but as I find.

Whence are you, sir ? what may I call your name ?

*Pet.* Petruchio is my name ; Antonio's son,

A man well known throughout all Italy.

*Bap.* I know him well : you are welcome for his sake. 70

*Gre.* Saving your tale, Petruchio, I pray,

Let us, that are poor petitioners, speak too :

Baccare ! you are marvellous forward.

*Pet.* O, pardon me, Signior Gremio ; I would fain be doing.

66. as] *what* Ff 2-4. 71-73.] As prose Ff, Q ; verse Capell.

72. *poor petitioners*] the humble tone always adopted in petitions. *The Century Dict.* quotes Sylvester's Du Bartas, *Weekes*, ii., "Heare the Cries, see the Tears of all distressed poor Petitioners" ; and cf. *2 Henry VI.* i. iii. 26, "but a poor petitioner of our whole township."

73. *Baccare*!] proverbial expression for "Back !" the full form of the proverb, and its origin as a piece of peasant's false Latin, appear in Heywood's *Proverbs and Epigrammes*, 1566 :

"*Backare*, quoth Mortimer to his sow,  
Went that sow *backe* at that bidding, trow you ?

*Backare*, quoth Mortimer to his sow : se,

Mortimer's sow speaketh as good Latin as he."

Cf. Lyly's *Midas*, 1592, i. ii. 4, "The Masculin gender is more worthy then the feminine, therefore Licio backare."

74. *be doing*] The coarser sense, rather than the general, may be intended. Cf. *The Buggbears*, II. v. 70, 71 (*Lansd. MS.* 807, f. 63v.), about 1562-5 :

"*For.* hath he had no furdur dealinge w<sup>th</sup> her then bare woiing ?

*Mar.* oh no good Formosus.

*For.* I wishe you had ben doing."

Cf. below, line 405 note.



*Gre.* I doubt it not, sir ; but you will curse your wooing. 75  
 Neighbour, this is a gift very grateful, I am sure  
 of it. To express the like kindness, myself, that  
 have been more kindly beholding to you than  
 any, freely give unto you this young scholar  
 [*presenting Lucentio*], that hath been long study- 80  
 ing at Rheims ; as cunning in Greek, Latin,  
 and other languages, as the other in music and  
 mathematics ; his name is Cambio ; pray, accept  
 his service.

*Bap.* A thousand thanks, Signior Gremio. Welcome, 85  
 good Cambio. But, gentle sir [*to Tranio*], me-  
 thinks you walk like a stranger ; may I be so  
 bold to know the cause of your coming ?

*Tra.* Pardon me, sir, the boldness is mine own,  
 That, being a stranger in this city here, 90  
 Do make myself a suitor to your daughter,  
 Unto Bianca, fair and virtuous.  
 Nor is your firm resolve unknown to me,  
 In the preferment of the eldest sister.  
 This liberty is all that I request, 95  
 That, upon knowledge of my parentage,  
 I may have welcome 'mongst the rest that woo  
 And free access and favour as the rest :  
 And, toward the education of your daughters,  
 I here bestow a simple instrument, 100

75, 76. *wooing.* Neighbour, *this*] Theob. ; *wooing.* Neighbours *this* Rowe ;  
*wooing neighbors : this* Ff, Q. 76-88.] As prose Pope. 77. *it.* *To*] *it :* *To*  
 Rowe ; *it, to* Ff, Q. 79. *freely give unto you this*] Capell ; *Freely give unto this*  
 Ff 1, 2, Q ; *Free leave give unto this* Ff 3, 4. 80. [*presenting Lucentio*] Rowe.

81. *Rheims*] early the seat of an founded in 1547 by Cardinal Charles of  
 archbishopric, and also of a university Lorraine.

And this small packet of Greek and Latin books:

If you accept them, then their worth is great.

*Bap.* Lucentio is your name; of whence, I pray?

*Tra.* Of Pisa, sir; son to Vincentio.

*Bap.* A mighty man of Pisa; by report 105

I know him well: you are very welcome, sir.

Take you [*to Hor.*] the lute, and you [*to Luc.*] the set  
of books;

You shall go see your pupils presently.

Holla, within!

*Enter a Servant.*

Sirrah, lead these gentlemen

To my daughters; and tell them both, 110

These are their tutors: bid them use them well.

[*Exit Servant, with Luc. and Hor., Bio. following.*

We will go walk a little in the orchard,

And then to dinner. You are passing welcome,

And so I pray you all to think yourselves.

102.] Theobald inserts [They greet privately]. 105. *Pisa; by report*] Rowe;  
*Pisa by report*, Ff, Q. 110. *daughters*] F 1, Q; *two daughters* Ff 2-4. *tell*]  
F 1, Q; *then tell* Ff 2-4. 111. *Exit . . . Hor.*] Theobald; omitted Ff, Q.  
*Bio.*] Capell; omitted Ff, Q.

101. *Greek and Latin books*] Bercher's MS. *Nobylytye off Wymen*, 1559 (recently edited for the Roxburgh Club), following L. Domenichi's enumeration of learned Italian ladies, recites among Englishwomen of classical attainments Sir Thomas More's three daughters, the Princesses Mary and Elizabeth, Lady Jane Howard and her two sisters, Lady Jane, daughter of the Protector Somerset, Lady Jane Grey, the ladies Jane and Mary, daughters of the Earl of Arundel, and the daughters of Sir Anthony Cooke. Of Italians Politian's correspondent, Cassandra Fedele, and

the Marchesa di Pescara are also mentioned.

103. *Lucentio is your name*] Theobald's stage-direction was meant to give Tranio an opportunity of stating this; but Baptista sees it as he opens the parcel of books, which are those Lucentio has brought with him to Padua for study. In *Supposes*, iv. viii. "books" are mentioned by Philogano as among those properties of his son which the servant has appropriated.

110. *my daughters*] "daughter" is sometimes a trisyllable (Walker, *Shakespeare's Versification*, p. 207).

- Pet.* Signior Baptista, my business asketh haste, 115  
 And every day I cannot come to woo.  
 You knew my father well, and in him me,  
 Left solely heir to all his lands and goods,  
 Which I have better'd rather than decreased :  
 Then tell me, if I get your daughter's love, 120  
 What dowry shall I have with her to wife ?
- Bap.* After my death the one half of my lands,  
 And in possession twenty thousand crowns.
- Pet.* And, for that dowry, I'll assure her, of 125  
 Her widowhood, be it that she survive me,  
 In all my lands and leases whatsoever :  
 Let specialties be therefore drawn between us,  
 That covenants may be kept on either hand.
- Bap.* Ay, when the special thing is well obtain'd,  
 That is, her love ; for that is all in all. 130
- Pet.* Why, that is nothing ; for I tell you, father,  
 I am as peremptory as she proud-minded ;  
 And where two raging fires meet together

124. *her, of*] *her of* Ff, Q; *her for* Hanmer; *her on* Steevens conj. 127.  
*specialties*] Ff 1, 2, Q; *specialities* Ff 3, 4.

116. *And every day . . . woo*] the burden of several old English ballads; Halliwell cites a MS. *temp.* Henry VIII. (the original he thinks of a song with the same burden in Durfey's *Pills to Purge Melancholy*, ed. 1707, i. 135), "Saie, Joan, quoth John, what wilt thou doe? | I cannot come every daie to woo."

123. *twenty thousand crowns*] "six thousand" in the old play, p. 501.

124. *assure*] of the formal marriage settlement, as lines 337, 373, 381, 390, and iv. ii. 117.

124, 125. *of Her widowhood*] during it, while she remains a widow. Cf. Induction, ii. 84, "did I never speak of

all that time?" But possibly "widowhood" means "widow's rights"; Johnson's *Dict.* gave, as second meaning, "estate settled on a widow," illustrating by this passage only (Craig).

127. *specialties*] express contracts. "All instruments under seal, of record, and liabilities imposed by statute, are specialties within the meaning of the Statute 21 James I." Wood "On Limitation of Actions," § 29 (*Cent. Dict.*).

132. *peremptory*] accent always on the first syllable in Shakespeare. Cf. Marlowe's *1 Tamb.* v. ii. 64, "And know my customs are as peremptory."

They do consume the thing that feeds their fury :  
 Though little fire grows great with little wind, 135  
 Yet extreme gusts will blow out fire and all :  
 So I to her and so she yields to me ;  
 For I am rough and woo not like a babe.

*Bap.* Well mayst thou woo, and happy be thy speed !  
 But be thou arm'd for some unhappy words. 140

*Pet.* Ay, to the proof ; as mountains are for winds,  
 That shake not, though they blow perpetually.

*Re-enter HORTENSIO, with his head broke.*

*Bap.* How now, my friend ! why dost thou look so pale ?

*Hor.* For fear, I promise you, if I look pale.

*Bap.* What, will my daughter prove a good musician ? 145

*Hor.* I think she'll sooner prove a soldier :

Iron may hold with her, but never lutes.

*Bap.* Why, then thou canst not break her to the lute ?

*Hor.* Why, no ; for she hath broke the lute to me.

I did but tell her she mistook her frets, 150

And bow'd her hand to teach her fingering ;

142. *shake*] *shakes* F I, Q. 146. *sooner*] omitted Q. 149. *to me*] Ff, Q ;  
*on me* Hammer.

134. *the thing that feeds their fury*] *i.e.* (in the analogy) pride, checked by encountering its like. The image of lines 135, 136 is clearer and more appropriate, the "little wind" being the too faint opposition hitherto offered to Katharine's headstrong spirit, which has only served to encourage it.

139. *happy be thy speed*] "speed," like "success," of good or ill event.

141. *to the proof*] in proved steel that will abide fresh proof ; usually "in proof."

142. *shake*] "shakes" of F I, Q is

merely the old plural ; and so Ff, Q, line 349, "belongs," and III. ii. 248, 250, "wants."

147. *hold with her*] harmonise with, suit her ; or "hold" may mean "stand her rough usage."

150. *frets*] ridges on the neck of a guitar or lute, where new notes are made by pressing the string down to touch them, but also of the holes in a pipe (*Hamlet*, III. ii. 388, after speaking of the "stops,"—"though you can fret me") : there is *contact of the finger* in either case.

When, with a most impatient devilish spirit,  
 "Frets, call you these?" quoth she; "I'll fume with  
 them:"

And, with that word, she struck me on the head,  
 And through the instrument my pate made way; 155  
 And there I stood amazed for a while,  
 As on a pillory, looking through the lute;  
 While she did call me rascal fiddler  
 And twangling Jack; with twenty such vile terms,  
 As had she studied to misuse me so. 160

*Pet.* Now, by the world, it is a lusty wench;  
 I love her ten times more than e'er I did:  
 O, how I long to have some chat with her!

*Bap.* Well, go with me and be not so discomfited:  
 Proceed in practice with my younger daughter; 165  
 She's apt to learn and thankful for good turns.  
 Signior Petruchio, will you go with us,  
 Or shall I send my daughter Kate to you?

*Pet.* I pray you do; I will attend her here,  
 [Exeunt Baptista, Gremio, Tranio, and Hortensio.  
 And woo her with some spirit when she comes. 170  
 Say that she rail; why then I'll tell her plain  
 She sings as sweetly as a nightingale:  
 Say that she frown; I'll say she looks as clear

152. *moist*] *moist* Q, Ff 3, 4. 158. *rascal fiddler*] Capell; *Rascall, Fidler*,  
 Ff, Q. 169. *I will*] *Ile* F 1, Q; *I* Ff 2-4. Exeunt . . . Hortensio]  
 Theobald; Exit Manet Petruchio. Ff, Q, after line 168.

157. *As on a pillory, etc.*] Hortensio's face appeared framed in the broken lute as a culprit's in the pillory—a pair of moveable boards raised on a post, with holes (resembling those of stocks) through which the head and hands were thrust.

171. *Say that she rail, etc.*] This programme of compliment is faithfully carried out (lines 237 *sqq.*, 261 *sqq.*), but partly discounted by the clear announcement that her will must be subordinated (lines 265, 270).

As morning roses newly wash'd with dew :  
 Say she be mute and will not speak a word ; 175  
 Then I'll commend her volubility,  
 And say she uttereth piercing eloquence :  
 If she do bid me pack, I'll give her thanks,  
 As though she bid me stay by her a week :  
 If she deny to wed, I'll crave the day 180  
 When I shall ask the banns, and when be married.  
 But here she comes ; and now, Petruchio, speak.

*Enter KATHARINA.*

Good morrow, Kate ; for that's your name, I hear.  
*Kath.* Well have you heard, but something hard of hearing :  
 They call me Katharine that do talk of me. 185  
*Pet.* You lie, in faith ; for you are call'd plain Kate,  
 And bonny Kate, and sometimes Kate the curst ;  
 But Kate, the prettiest Kate in Christendom,  
 Kate of Kate-Hall, my super-dainty Kate,  
 For dainties are all Kates, and therefore, Kate, 190  
 Take this of me, Kate of my consolation ;  
 Hearing thy mildness praised in every town,  
 Thy virtues spoke of, and thy beauty sounded,

187. *bonny*] F 4 ; *bonny* Ff 1-3, Q. 193. *sounded*] *founded* F 2.

174. *As morning roses . . . dew*] So the old play, "As glorious as the morning washt with dew," p. 531.

180. *deny*] refuse, as v. ii. 101.

181. *When I shall ask the banns*] Actually even this detail is omitted ; but cf. iii. ii. 16. The word was pronounced, as spelt in Folio and almost always, "banes" ; as is shown by Lyly's *Mother Bombe*, v. iii. 269, "*Vic.* I forbid the banes. *Ris.* What, doest thou thinke them rattes, and fearest they shall be poisoned?"

189. *Kate-Hall*] The suggestion of an allusion to St. Catharine's Hall at Cambridge has nothing to recommend it.

190. *all Kates*] *i.e.* cates, which Pope read. Perhaps with pun on *Kate-Hall*.

192. *in every town*] perhaps=everywhere, town being originally a village or any fenced and cultivated tract, *e.g.* in Wyclif, "out of the city into the town," and "sent him into his town to feed swine," and 2 *Henry IV.* Ind. 33, "the peasant towns" (Craig).

193. *sounded*] rumoured, which

Yet not so deeply as to thee belongs,

Myself am moved to woo thee for my wife. 195

*Kath.* Moved! in good time: let him that moved you hither

Remove you hence: I knew you at the first

You were a moveable.

*Pet.*

Why, what's a moveable?

*Kath.* A join'd-stool.

*Pet.*

Thou hast hit it: come, sit on me.

*Kath.* Asses are made to bear, and so are you. 200

*Pet.* Women are made to bear, and so are you.

*Kath.* No such jade as you, if me you mean.

*Pet.* Alas, good Kate, I will not burden thee!

For, knowing thee to be but young and light,—

*Kath.* Too light for such a swain as you to catch; 205

And yet as heavy as my weight should be.

*Pet.* Should be! should—buzz!

202. *jade*] *Iade* *sir* Ff 2-4; *jack*, *sir* Farmer conj.; *load*, *sir* Singer. 207-234. *Should be!* . . . *care not*] marked spurious Pope. 207. *Should* . . . *buzz*] *Shold be*, *should*: *buzze* Ff, Q; *Should be!* *should!* *buz*. Rowe; *Should bee*;—*should buz*.—Theobald; *Should!* *Bee!* *should!*—*buz*. Hammer.

"deeply," line 194, punningly alters to explored, analysed.

198. *moveable*] piece of furniture, as in the pretended inventory of Motto's effects in Lyly's *Midas*, v. ii. 33, of the servants' tongues, "They are moveables Ile warrant." Again, *Richard II.* II. i. 161.

199. *join'd-stool*] one with legs fitted into it, a neat piece of joinery. Craig cites "ioyned bed" from Harrison's *Description of England*, ii. 12, also "joyned chair," "joyned press," and rejects the explanation "joint-stool," i.e. folding or moveable one, rightly considering that (*King Lear*, III. vi. 54) the later form, induced by the "st." The proverb of disparagement, "I crie you mercy, I tooke you for a joyned stool," seen also in Lyly's *Mother Bombe*, iv. ii. 28, is explained by

Nares as (originally?) an inept apology for clumsiness.

202. *jade*] Malone's citation of I. ii. 249, "he'll prove a jade," fails to see that "jade" is hardly appropriate to a rider of either sex: but the line which Farmer cited from *Soliman and Perseda*, "He just like a knight! He'll just like a jade," might serve for instance of its use as a general term for inferiority. Singer's conjecture "load" harmonises with "burden," line 203. Dyce inserts "bear"—"No such jade as bear you."

205. *light* . . . *swain*, etc.] too quick for rustic wit like yours.

207. *Should be!* *should—buzz*] He is driven to a poor pun on "bee" (be). He has distinctly the worst of the witty encounter.

*Kath.* Well ta'en, and like a buzzard.

*Pet.* O slow-wing'd turtle! shall a buzzard take thee?

*Kath.* Ay, for a turtle, as she takes a buzzard.

*Pet.* Come, come, you wasp; i' faith, you are too angry. 210

*Kath.* If I be waspish, best beware my sting.

*Pet.* My remedy is then, to pluck it out.

*Kath.* Ay, if the fool could find it where it lies.

*Pet.* Who knows not where a wasp does wear his sting?

In his tail.

*Kath.* In his tongue.

*Pet.* Whose tongue? 215

*Kath.* Yours, if you talk of tails: and so farewell.

*Pet.* What, with my tongue in your tail?—Nay, come again,

Good Kate; I am a gentleman—

*Kath.* That I'll try. [*She strikes him.*]

*Pet.* I swear I'll cuff you, if you strike again.

*Kath.* So may you lose your arms: 220

If you strike me, you are no gentleman;

And if no gentleman, why then no arms.

209. *she*] *he* all previous editions. 214, 215. *Who . . . tail*] prose Ff. 216. *tails*] Q, *tales* Ff. 218. *gentleman*—] *Gentleman*, Ff 1-3, Q; *gentleman*. F 4.

207. *buzzard*] fool, stupid, figurative use from the following.

208. *buzzard*] inferior kind of hawk.

209. *Ay . . . buzzard*] I can make no sense of "he," the reading of all editions, and believe "s" has been lost in the preceding "as." Katharina means "A fool may well think her meek and manageable, as she thinks him," or else "as she takes a buzzard for a buzzard," i.e. a fool for a fool.

215. *Kath. In his tongue.*] Capell reads, perhaps rightly, "K. In his tail! in his tongue. P. In his tongue! whose tongue?" which, with Petruchio's preceding "In his tail," completes the line.

216. *tails*] The Folio reading "tales,"

in the sense "if your talk be no better than an idle tale," may be right, as Malone observed.

217, 218. *Nay, come again . . . gentleman*—] The full stop at "gentleman" of F 4 and the Editors seems to understand this apologetically, as though she were moving away in disgust; but apology would not be needed *temp.* Eliz., and, if it were, Petruchio must show no weakness. "Come again," and the comma at "Gentleman" in Ff 1-3, Q, indicate that he is beginning a new statement of his case, which she interrupts.

220-222. *arms . . . arms*] The pun, as Marshall suggests, occurs in Lyly's



*Pet.* A herald, Kate? O, put me in thy books!

*Kath.* What is your crest? a coxcomb?

*Pet.* A combless cock, so Kate will be my hen. 225

*Kath.* No cock of mine; you crow too like a craven.

*Pet.* Nay, come, Kate, come; you must not look so sour.

*Kath.* It is my fashion, when I see a crab.

*Pet.* Why, here's no crab; and therefore look not sour.

*Kath.* There is, there is. 230

*Pet.* Then show it me.

*Kath.* Had I a glass, I would.

*Pet.* What, you mean my face?

*Kath.* Well aim'd of such a young one.

*Pet.* Now, by Saint George, I am too young for you.

*Kath.* Yet you are wither'd.

*Pet.* 'Tis with cares.

*Kath.* I care not.

*Pet.* Nay, hear you, Kate: in sooth you scape not so. 235

*Kath.* I chafe you, if I tarry: let me go.

*Pet.* No, not a whit: I find you passing gentle.

'Twas told me you were rough and coy and sullen,

*Mother Bomie*, i. iii. 188, "wearie our legges to purchase our children armes," and *Hamlet*, v. i. 36, 37; cf., too, Chapman, Jonson, and Marston's *Eastward Hoe*, iii. ii. p. 43, ed. Halliwell.

223. *books*] official registers, with play on being in a person's (good) books, as *Much Ado*, i. i. 76.

224. *coxcomb*] a Fool's headdress—pun on "crest."

225. *combless cock*] i.e. gentle one, to cut or cast down the comb being a phrase for humiliation.

226. *crow too like a craven*] Cf. Lyly's *Euphues*, i. p. 247, lines 3, 4, "though he [Curio] be a Cocke of the game, yet Euphues is content to bee a crauen and crye creeke."

228. *crab*] sour crab-apple; she pretends that his lined face reminds her of an apple's shrivelled skin.

233. *too young for you*] Herford explains as amatory, "as regards liking for you"; but the reference is rather to the contest (of wit or of character) between them, Petruccio meaning that he is too much for her (*Much Ado*, v. i. 219, Don Pedro of the old men, "Had we fought, I doubt we should have been too young for them"), or else, in opposite sense, a gallant confession (qualified line 241) that her wit is the best, as *As You Like It*, i. i. 48, "Come, come, elder brother, you are too young in this."

And now I find report a very liar ; 239  
 For thou art pleasant, gamesome, passing courteous,  
 But slow in speech, yet sweet as spring-time flowers :  
 Thou canst not frown, thou canst not look askance,  
 Nor bite the lip, as angry wenches will,  
 Nor hast thou pleasure to be cross in talk,  
 But thou with mildness entertain'st thy wooers, 245  
 With gentle conference, soft and affable.  
 Why does the world report that Kate doth limp ?  
 O slanderous world ! Kate like the hazel-twig  
 Is straight and slender, and as brown in hue  
 As hazel-nuts and sweeter than the kernels. 250  
 O, let me see thee walk : thou dost not halt.

*Kath.* Go, fool, and whom thou keep'st command.

*Pet.* Did ever Dian so become a grove  
 As Kate this chamber with her princely gait ?  
 O, be thou Dian, and let her be Kate ; 255  
 And then let Kate be chaste and Dian sportful !

*Kath.* Where did you study all this goodly speech ?

*Pet.* It is extempore, from my mother-wit.

*Kath.* A witty mother ! witless else her son.

*Pet.* Am I not wise ?

*Kath.* Yes ; keep you warm. 260

242. *askance*] Capell ; a *sconce* F 1, Q ; a *sconce* Ff 2-4.

242. *look askance*] scornfully, as *Shep. Kal.* (March), "scornfully looks askance" (*New Eng. Dict.*), rather than suspiciously, as now. Cf. Burns' *Duncan Gray*, "Maggie coost her head fu' high | Look'd asklent and unco skeigh."

244. *cross*] contradictory, as *Richard III.* III. i. 126.

248-250. *hazel-twig* . . . *slender* . . . *brown* . . . *hazel-nuts*] Cf. Lyly's *Euphues*, I. p. 254, line 17, "If she

be well sette, then call hir a Bosse, if slender, a Hasill twigge, if Nutbrowne, as blacke as a coale," etc.

252. *whom thou keep'st command*] Probably proverbial, and derived from the slave Stasimus' answer in Plautus' *Trinummus*, IV. iii. 54, "Emere melius est cui imperes."

259. *witless*, etc.] i.e. he could supply no wit of himself. Capell's emendation "witness" is not needed.

260. *wise* . . . *warm*] i.e. take care

*Pet.* Marry, so I mean, sweet Katharine, in thy bed :  
 And therefore, setting all this chat aside,  
 Thus in plain terms : your father hath consented  
 That you shall be my wife ; your dowry 'greed on ;  
 And, will you, nill you, I will marry you. 265  
 Now, Kate, I am a husband for your turn ;  
 For, by this light, whereby I see thy beauty,  
 Thy beauty, that doth make me like thee well,  
 Thou must be married to no man but me ;  
 For I am he am born to tame you Kate, 270  
 And bring you from a wild Kate to a Kate  
 Conformable as other household Kates.  
 Here comes your father : never make denial ;  
 I must and will have Katharine to my wife.

*Re-enter* BAPTISTA, GREMIO, and TRANIO.

*Bap.* Now, Signior Petruchio, how speed you with my  
 daughter ? 275

*Pet.* How but well, sir ? how but well ?  
 It were impossible I should speed amiss.

*Bap.* Why, how now, daughter Katharine ! in your dumps ?

*Kath.* Call you me daughter ? now, I promise you  
 You have show'd a tender fatherly regard, 280  
 To wish me wed to one half lunatic ;

271. *wild Kate*] F 1, Q ; *wild Kat* Ff 2-4. 274. *Re-enter . . .*] Enter . . .  
 Ff, Q, after line 269.

of yourself. The proverb is seen in  
*Measure for Measure*, III. ii. 9, "if he  
 have wit enough to keep himself warm,"  
 and perhaps alluded to in *King Lear*, III.  
 iv. 80, "This cold night will turn us all  
 to fools and madmen." Cf. Beaumont  
 and Fletcher's *Scornful Ladie*, III. ii.,  
 "Your house has been kept warm, sir.

*E. Love.* . . . pray God, you are wise  
 too."

265. *nill you*] ne will you, will you  
 not.

271. *wild Kate*] of course with pun  
 on "cat."

278-281. *in your dumps* ? . . . *half  
 lunatic*] So in the old play, p. 503,

A mad-cap ruffian and a swearing Jack,  
That thinks with oaths to face the matter out.

*Pet.* Father, 'tis thus: yourself and all the world,  
That talk'd of her, have talk'd amiss of her: 285  
If she be curst, it is for policy,  
For she's not froward, but modest as the dove;  
She is not hot, but temperate as the morn;  
For patience she will prove a second Grissel,  
And Roman Lucrece for her chastity: 290  
And to conclude, we have 'greed so well together,  
That upon Sunday is the wedding-day.

*Kath.* I'll see thee hang'd on Sunday first.

*Gre.* Hark, Petruchio; she says she'll see thee hang'd first.

*Tra.* Is this your speeding? nay, then, goodnight our part!

*Pet.* Be patient, gentlemen; I choose her for myself: 296

Alfonso exhorts her, "come Kate, why doost thou looke so sad, Be merrie wench thy wedding daies at hand"; and she inquires, "Why father what do you meane to do with me, | To giue me thus vnto this brainsick man, | That in his mood cares not to murder me?" But Shakespeare has deleted the three following lines, in which she announces aside her intention of marrying him. See Introduction, p. lv.

289. *patience . . . Grissel*] The famous tale of Patient Griselda, first told by Boccaccio in the *Decamerone* (Gior. x. Nov. x.) from details communicated by Petrarch, and first in English by Chaucer (who himself may have heard it at Padua from the same source, Skeat's *Chaucer*, iii. p. 454) in his *Clerkes Tale*, had been the subject of ballads and tracts long before our play appeared, e.g. "the sonnge of pacyente Gressell vnto hyr make" is entered on the Stat. Reg. in June-July 1566 (Arber's *Transcript*, i. 296), and about the same time

(i. 301), "ij ballettes to the Tune of pacyente Gressell." John Bale has preserved the title *Patient Griselde* of a play on the subject by Ralph Radcliff (*flor.* end of Henry VIII.) (War-ton's *Hist. Eng. Poetry*, ed. 1871, iii. 309, § 33); and the Percy Society's series of *Early Eng. Poetry* (No. 18) includes two black-letter tracts on the same subject, the first of which, dated 1590, but probably originally printed earlier, was used by Dekker, Chettle, and Haughton for their play *Patient Grissell*, acted 1600, and had, I believe, been read by Shakespeare. See note on iv. iii. 174, 175. The coupling of Grissel and Lucrece is borrowed in lines quoted by Steevens from *The Fair Maid of Bristowe*, 1604, "I will become as mild and dutiful | As ever Grissel was unto her lord, | And for my constancy as Lucrece was."

292. *Sunday, etc.*] Alfonso fixes it in the old play, p. 503, "And Sunday next shall be your wedding day."

If she and I be pleased, what's that to you?

'Tis bargain'd 'twixt us twain, being alone,

That she shall still be curst in company.

I tell you, 'tis incredible to believe

300

How much she loves me: O, the kindest Kate!

She hung about my neck; and kiss on kiss

She vied so fast, protesting oath on oath,

That in a twink she won me to her love.

O, you are novices! 'tis a world to see,

305

How tame, when men and women are alone,

A meacock wretch can make the curstest shrew.

Give me thy hand, Kate: I will unto Venice,

To buy apparel 'gainst the wedding-day.

Provide the feast, father, and bid the guests;

310

I will be sure my Katharine shall be fine.

*Bap.* I know not what to say: but give me your hands;

God send you joy, Petruchio! 'tis a match.

303. *vied*] *vi'd* Ff, Q; *ply'd* Johnson conj.

303. *vied*] of *mutual* kissing; "vie" and "revie" being used in the card-game, primero, of those who stake and stake higher on cards held. Grange's *Garden*, 1577, "At cardes they will vye and revye each their virginitie" (Halliwell). Cf. "out-vied," line 379. Editors have quoted a line of Philena to Aurelius in the old play, p. 529, "Redoubling kisse on kisse upon thy cheekes."

304. *twink*] Again, *Tempest*, iv. i. 43.

305. *'tis a world, etc.*] i.e. worth a world, matter for wonder; very common; e.g. Skelton's *Bowge of Court*, line 464, "It is a worlde, I saye, to here of some," and Holinshed's *Chronicle*, Edw. v. (ed. 1808, vol. iii. p. 1067), "a world it was to see and a process to declare."

307. *meacock*] Substantive, though used adjectively, as in Chester's *Loves*

*Martyr* (New Sh. Soc., p. 59), "that meacocke nation." Halliwell quotes Florio's *World of Wordes*, 1598, "*Nimo*, a foole, a gull, a ninnie, a meacocke," and Tarlton's *Newes*, 1590, "a meacocke and milksoppe." The same conjunction occurs in Lyly's *Euphues*, I. p. 249, line 2; and "as meek as a meacock" in *Appius and Virginia*, 1576, an instance opposed to the suggested etymology *meek*+*ock* (diminutive); Nares' "meek-cock" seems more probable. Pope explained as "mew-cock," one that has been shut up.

308. *unto Venice*] about twenty miles from Padua. Cf. Portia's messenger despatched to Padua, *Merchant of Venice*, III. iv. 49 *sqq.* In the old play Ferando repairs to his "countrie house" to prepare it for his bride; nor, in this, need he actually visit Venice.

*Gre. Tra.* Amen, say we: we will be witnesses.

*Pet.* Father, and wife, and gentlemen, adieu; 315

I will to Venice; Sunday comes apace:

We will have rings, and things, and fine array;

And, kiss me, Kate, we will be married a Sunday.

[*Exeunt Petruchio and Katharina severally.*]

*Gre.* Was ever match clapp'd up so suddenly?

*Bap.* Faith, gentlemen, now I play a merchant's part, 320

And venture madly on a desperate mart.

*Tra.* 'Twas a commodity lay fretting by you:

'Twill bring you gain, or perish on the seas.

*Bap.* The gain I seek is, quiet in the match.

*Gre.* No doubt but he hath got a quiet catch. 325

But now, Baptista, to your younger daughter:

Now is the day we long have looked for:

I am your neighbour, and was suitor first.

*Tra.* And I am one that love Bianca more

Than words can witness, or your thoughts can guess.

*Gre.* Youngling, thou canst not love so dear as I. 331

*Tra.* Greybeard, thy love doth freeze.

*Gre.* But thine doth fry.

Skipper, stand back: 'tis age that nourisheth.

318. *a*] Ff, Q; *o'* Hanmer. severally] Theobald. 324. *in*] Rowe, ed. 2; *me* Ff, Q.

318. *we will be married a Sunday*] the burden of several ballads, of which Halliwell cites one in *Roister Doister* (Arber's reprint, p. 87), "I mun be married a Sunday."

322. *fretting*] of cloth or silk fretted by moths, or of grain which the weevil had attacked, but of course with pun.

325. *a quiet catch*] Properly of something good got unobserved; "catch" in this sense occurs in *Troilus and Cressida*, II. i. 90.

332. *fry*] Cf. Lyly's *Euphues*, I. p. 205, line 4, "Lucilla . . . began to frye in the flames of loue," and *Endimion*, v. iii. 124, "fryed my selfe most in myne affections." Steevens understood it of the hissing of green wood.

333. *Skipper*] *i.e.* light, skipping fellow. Cf. *1 Henry IV.* III. ii. 60, "The skipping king, he ambled up and down | With shallow jesters."

- Tra.* But youth in ladies' eyes that flourisheth.
- Bap.* Content you, gentlemen: I will compound this strife.  
 'Tis deeds must win the prize; and he, of both, 336  
 That can assure my daughter greatest dower  
 Shall have my Bianca's love.  
 Say, Signior Gremio, what can you assure her?
- Gre.* First, as you know, my house within the city 340  
 Is richly furnished with plate and gold;  
 Basins and ewers to lave her dainty hands;  
 My hangings all of Tyrian tapestry;  
 In ivory coffers I have stuff'd my crowns;  
 In cypress chests my arras counterpoints, 345  
 Costly apparel, tents, and canopies,  
 Fine linen, Turkey cushions boss'd with pearl,  
 Valance of Venice gold in needlework,  
 Pewter and brass and all things that belong  
 To house or housekeeping: then, at my farm 350  
 I have a hundred milch-kine to the pail,

338. *my*] omitted Ff 2-4. 349. *belong*] Rowe; *belongs* Ff, Q. 351.  
*pail*] Ff 2-4; *pale* F 1, Q.

336. *he, of both*] So "none of both,"  
*Lyly's Woman in the Moore*, v. i. 27.  
 Cf. above, i. i. 52.

345. *cypress chests*] The wood was  
 specially durable. The *New Eng.*  
*Dict.* quotes from a Bury Will of 1504,  
 "My coffyr of syprys."

345. *arras counterpoints*] So "Arras  
 counterpoines," p. 532 of the old play,  
 and "arras-points" in Peele's *Edward*  
*I.*, p. 390, ed. Dyce; i.e. counterpanes  
 of Arras tapestry. Old French *contre*  
*pointe*, a corruption of *cuite-pointe*, from  
 Low Latin *culcita puncta*, quilt stitched  
 through (*New Eng. Dict.*). Steevens  
 is probably right in referring the  
 corruption *-pane* to the partitions in  
 the tapestry or quilt. Cf. "Two  
 counterpointes of tapestrie" in the in-

ventory of goods at Kenilworth Castle  
 in 1588 (Halliwell).

346. *tents*] Halliwell quotes Baret's  
*Alvearie*, 1580, to show that the word  
 is used for "the testorne to hange over  
 a bed."

348. *Valance*] as a plural in Mar-  
 ston's *What you Will*, III. i., "Now  
 are my valence up" (vol. i. p. 259,  
 ed. Halliwell); "the fringes and drapery  
 hanging round the tester and head of  
 a bed" (Johnson's *Dict.*).

351. *milch-kine to the pail*] i.e.  
 whose milk went to the dairy, not to  
 calves. Cf. Fitzherbert's *Boke of Hus-*  
*bandry*, 1523 (ed. Skeat, *Eng. Dial.*  
*Soc.*, 1882, p. 52), "yf thou bye kye  
 to the payle, se that they be yonge and  
 good to mylke, and fede her calves

Sixscore fat oxen standing in my stalls,  
 And all things answerable to this portion.  
 Myself am struck in years, I must confess;  
 And if I die to-morrow, this is hers, 355  
 If whilst I live she will be only mine.

*Tra.* That "only" came well in. Sir, list to me:  
 I am my father's heir and only son:  
 If I may have your daughter to my wife,  
 I'll leave her houses three or four as good, 360  
 Within rich Pisa walls, as any one  
 Old Signior Gremio has in Padua;  
 Besides two thousand ducats by the year  
 Of fruitful land, all which shall be her jointure.  
 What, have I pinch'd you, Signior Gremio? 365

*Gre.* Two thousand ducats by the year of land!  
 My land amounts not to so much in all:  
 That she shall have; besides an argosy  
 That now is lying in Marseilles' road.  
 What, have I choked you with an argosy? 370

369. *Marseilles'* *Marcellus* F 1, Q; *Marsellis* Ff 2-4.

well"; North's *Plutarch*, Life of Pelopidas, ed. 1595, p. 323, "he received foure score milch kine to the paile, and neate heardees to keepe them, having need of milke," etc. J. Wright's *Eng. Dial. Dict.* gives as surviving expressions, "to have come into pail" and "to be in full pail" (Craig's *Shakespeare*).

353. *portion*] assurance or settlement that he is making; but I incline to Theobald's conjecture "proportion."

363. *two thousand ducats*] Coryat, 1611, says that "the Venetian dukat is about four shillings eight pence" (Grant White). The Venetian gold ducat, first struck 1284, was worth about nine shillings. When Gremio

tells us that the capital value of his estate is barely 2000 ducats, *i.e.* £900, we must remember that the higher purchasing power of money in that day requires us to multiply by about eight (£7200).

365. *pinch'd*] made you wince. Cf. "nipped on the head," *Euphues*, i. 237, line 26, etc., of disconcerting speeches; and "pinched Philantus on the parson's side" (*ibid.* 230, line 33), *i.e.* checked his marriage hopes.

368. *That she shall have*] *i.e.* the whole value of my land shall be settled on her.

369. *Marseilles'*] trisyllable.

370. *argosy*] large merchant vessel, especially of Ragusa and Venice, *rag-*



*Tra.* Gremio, 'tis known my father hath no less  
Than three great argosies; besides two galliasses,  
And twelve tight galleys: these I will assure  
her,

And twice as much, whate'er thou offer'st next.

*Gre.* Nay, I have offer'd all, I have no more; 375

And she can have no more than all I have:

If you like me, she shall have me and mine.

*Tra.* Why, then the maid is mine from all the world,

By your firm promise: Gremio is out-vied.

*Bap.* I must confess your offer is the best; 380

And, let your father make her the assurance,

She is your own; else, you must pardon me,

If you should die before him, where's her dower?

*Tra.* That's but a cavil: he is old, I young.

*Gre.* And may not young men die, as well as old? 385

*Bap.* Well, gentlemen,

I am thus resolved: on Sunday next you know

My daughter Katharine is to be married:

Now, on the Sunday following, shall Bianca

Be bride to you, if you make this assurance; 390

If not, to Signior Gremio:

And so, I take my leave, and thank you both.

*Gre.* Adieu, good neighbour. [Exit Baptista.]

Now I fear thee not:

Sirrah young gamester, your father were a fool

*usye* being the earliest form. Cf. Dr. Dee's *A B C of Nat. Pros.* (Arber's *Eng. Garn.* ii. 9), "the ragusyes, hulks, caravels, and other foreign rich-laden ships"; and Marlowe's *Dr. Faustus*, i. i. 128, "From Venice shall they draw huge argosies" (Craig). 372. *galliasses*] A galliass was "a heavy

low-built vessel larger than a galley," *New Eng. Dict.* Cf. Chapman's *Mons. d'Olive*, II. i., "four great galliasses tost | Upon the wallowing waves." 373. *tight*] water-tight, new craft. 379. *out-vied*] See line 303 note. 394. *gamester*] Mr. Craig suggests that "play-boy" in Ireland has the

To give thee all, and in his waning age 395

Set foot under thy table: tut, a toy!

An old Italian fox is not so kind, my boy. [Exit.

*Tra.* A vengeance on your crafty wither'd hide!

Yet I have faced it with a card of ten.

'Tis in my head to do my master good: 400

I see no reason but supposed Lucentio

Must get a father, call'd—supposed Vincentio;

And that's a wonder: fathers commonly

Do get their children; but in this case of wooing,

A child shall get a 'sire, if I fail not of my  
cunning. [Exit. 405

404. *wooing*] *winning* Capell conj.

sense of craftiness; but I take "gamester" here as "gambler," "adventurer."

396. *Set foot under thy table*] live as your pensioner.

399. *faced it with a card of ten*] bragged it out with a card of ten pips. Cf. Lyly's *Euphues*, II. p. 93, line 15, "cooled with a carde of tenne, or rather fooled with a vaine toy," alluding to the professed self-restraint of the "Cooling Carde" of Part I. Since in both these cases is implied the pretence of having a high card not really held, the phrase seems to recall a time or game in which the ten was the highest card, rather than to express the bluff of one who with a mere ten opposes players who hold

"face" or "picture" cards, as Professor Herford suggests. The picture or emblematic cards (coat-cards) seem to have been the earlier, but, after the addition of the number-cards, need not always have been the higher. I doubt if the term "face-cards" be as early as this. Warburton quotes Skelton, "Fyrste pycke a quarrel, and fall out with him then, | And so outface him with a card of ten."

405. *cunning*] Steevens would secure the customary closing rhyme by reading "doing," which he says "agrees perfectly with 'get a sire.'" It may possibly bear that sense in line 74 (above), where it is rhymed with "wooing"; cf. note.

## ACT III

SCENE I.—*Padua. Baptista's House.**Enter* LUCENTIO, HORTENSIO, and BIANCA.

*Luc.* Fiddler, forbear; you grow too forward, sir:  
Have you so soon forgot the entertainment  
Her sister Katharine welcomed you withal?

*Hor.* But, wrangling pedant, this is  
The patroness of heavenly harmony: 5  
Then give me leave to have prerogative;  
And when in music we have spent an hour,  
Your lecture shall have leisure for as much.

*Luc.* Preposterous ass, that never read so far  
To know the cause why music was ordain'd! 10  
Was it not to refresh the mind of man  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And while I pause, serve in your harmony.

*Hor.* Sirrah, I will not bear these braves of thine. 15

*Scene 1. Baptista's House]* Theobald. 15. *not]* omitted Q.

4. *But . . . this is]* completion of defective lines is quite easy, and quite uncertain. I prefer Theobald's "She is a shrew, but, wrangling pedant, this is."

6. *prerogative]* sole right, the privilege of absolutism.

9. *Preposterous]* here literally, of one who inverts the natural order of things (Herford). Cf. Puttenham's *Arte of Poesie*, ed. Arber, p. 181, "we call it in English prouerbe, the cart before the horse, the Greeks call it

*Histeron proteron*, we name it the Preposterous."

12. *his usual]* an odd locution. I should prefer to read "unusual" or "his manual."

12. *pain]* toil.

15. *braves]* defiance, wanton insults. 1 *Henry VI.* III. ii. 123, "Now where's the Bastard's braves, and Charles his gleeks?" and Greene's *Orl. Fur.*, ed. Dyce, p. 100, "I will not brook these braves." The verb occurs IV. iii. 126.

- Bian.* Why, gentlemen, you do me double wrong,  
 To strive for that which resteth in my choice:  
 I am no breeching scholar in the schools;  
 I'll not be tied to hours nor 'pointed times,  
 But learn my lessons as I please myself. 20  
 And, to cut off all strife, here [*To Luc.*] sit we down:  
 Take you your instrument, play you the whiles:  
 His lecture will be done ere you have tuned.
- Hor.* You'll leave his lecture when I am in tune?
- Luc.* That will be never: tune your instrument. 25
- Bian.* Where left we last?
- Luc.* Here, madam:

*Hic ibat Simois; hic est Sigeia tellus;*

*Hic steterat Priami regia celsa senis.*

- Bian.* Construe them. 30

28, 33, 42. Sigeia] Ff 2-4; Sigeria F 1, Q. 30, 41. Construe] F 4; Conster Ff 1-3, Q.

18. *breeching scholar*] all the Edd. are at one with the *New Eng. Dict.* in explaining as "a scholar liable to be breeched or birched," though Halliwell admits some licence in the use. Instances of "breech" or "breeching" in the sense of flog, flogging, of course abound, e.g. Marlowe's *Edward II.* v. iv. 55:

"I view the prince with Aristarchus' eyes

Whose looks were as a breeching to a boy";

but to the instances quoted of a "breeching boy" the simpler explanation "of an age to assume breeches," and so generally "a growing youngster," seems to me quite as appropriate; though we need not be in the least tender of Bianca's delicacy. Halliwell's citation from Cotgrave—"Avoir la salle, to be whipt in publicke, as breeching boyes are sometimes in the halls of colledges"—seems rather to oppose than support the notion of chastisement.

The original sense "cover" is alluded to in "unmannerly breech'd with gore," *Macbeth*, II. iii. 122.

22. *the whiles*] Shakespeare also uses "the whilst" for the more usual "the while" (Craig).

25. *That . . . instrument*] i.e. Hortensio himself will never harmonise with Bianca's taste.

26. *Where left we last?*] From this and line 31 we must infer at least one previous lesson, when Lucentio has already made those advances which Hortensio first essays at lines 64 *seqq.*

28, 29. *Hic ibat*, etc.] "Here was the course of Simois; here is the plain of Troy; here stood old Priam's lofty palace," Ovid, *Her.* i. 33, 34 (Penelope to Ulysses). Theobald corrected the first "*Hic*" to "*Hac*" in accordance with all editions of Ovid.

30. *Construe*] The common older form appears in Lyly's *Mother Bombe*, III. i. 139, where Candius translates Ovid to Livia while their fathers over-

Luc. *Hic ibat*, as I told you before,—*Simois*, I am Lucentio,—*hic est*, son unto Vincentio of Pisa,—*Sigeia tellus*, disguised thus to get your love;—*Hic steterat*, and that Lucentio that comes a-wooing,—*Priami*, is my man Tranio,— 35  
*regia*, bearing my port,—*celsa senis*, that we might beguile the old pantaloon.

Hor. Madam, my instrument's in tune.

Bian. Let's hear. O fie! the treble jars.

Luc. Spit in the hole, man, and tune again. 40

Bian. Now let me see if I can construe it:

*Hic ibat Simois*, I know you not,—*hic est Sigeia tellus*, I trust you not,—*Hic steterat Priami*, take heed he hear us not,—*regia*, presume not,—*celsa senis*, despair not. 45

Hor. Madam, 'tis now in tune.

Luc.

All but the base.

Hor. The base is right; 'tis the base knave that jars.

43. *steterat*] *staterat* F 1, Q.

hear, "I am no Latinist, Candius, you must conster it. Can. So I will, and pace (parse) it too."

31. *Hic ibat* . . . *before*] Malone cites as instances of similar pretended translation of Latin, Middleton's *Witch*, II. ii., "*Necte tribus nodis*—Nick of the tribe of noddles; *Ternos colores*—that makes turned colours"; and Nash's *Four Letters Confuted*, 1593, "*Cura leves loquentur*, he hath but a little care [cure] to look to; *Majores stupent*, more living would make him study more."

36. *port*] carriage, i.e. carrying himself as me. Cf. I. i. 205, "in my stead | Keep house and port and servants." Henry V. Prolog. 6, "Assume the port of Mars."

37. *the old pantaloon*] Gremio, so described in the stage-direction of Ff, Q

on his first entry, I. i. 47. The Pantaloone was the stereotyped figure of an old dotard in Italian comedy, which has survived in our pantomime.

40. *Spit in the hole, etc.*] Schmidt interprets "fall to it with fresh courage," referring, no doubt, to the old practice of spitting on the hands as a prelude to energetic action. The "hole" is the sound-hole on the belly of the lute, to spit in which would of course not assist matters; from wind-instruments the spittle has to be continually shaken.

42-45. *I know you not, etc.*] answers that might, as Priscus says of Livia in *Mother Bombie*, I. iii. 88, have been "pickt . . . out of a flirts sampler."

47. *base* . . . *base*] The pun is found in Lyly's *Gallathea*, V. iii. 189, and Love's *Metamorphosis*, III. i. 122.

[*Aside*] How fiery and forward our pedant is!  
 Now, for my life, the knave doth court my love:  
*Pedascule*, I'll watch you better yet.

50

*Bian.* In time I may believe, yet I mistrust.

*Luc.* Mistrust it not; for, sure, *Æacides*  
 Was Ajax, call'd so from his grandfather.

*Bian.* I must believe my master; else, I promise you,  
 I should be arguing still upon that doubt: 55  
 But let it rest. Now, *Licio*, to you:  
 Good master, take it not unkindly, pray,  
 That I have been thus pleasant with you both.

*Hor.* You may go walk, and give me leave a while:  
 My lessons make no music in three parts. 60

*Luc.* Are you so formal, sir? well, I must wait,  
 [*Aside*] And watch withal; for, but I be deceived,

48. [*Aside*] *Capell.* forward Ff 1, 2, Q; froward Ff 3, 4. 48-51 assigned to *Luc.*, 52, 53 to *Bian.*, 54-58 to *Hort.*, Ff, Q; Rowe gave 48-51 to *Hort.*, 52-58 to *Bian*; Pope (ed. 2) as here, on Theobald's suggestion. 57. master] Ff, Q; *Masters* Rowe, ed. 2. 59. *Hort.*] F 1, Q; *Bian.* Ff 2-4. 62. [*Aside*] Johnson, at line 61; as here Cambridge.

48. *our pedant*] a term quite inapplicable to *Hortensio*, the musician, and one that sufficiently shows the mistake of Ff, Q in assigning lines 48-51 to *Lucentio*.

50. *Pedascule*] coined as a contemptuous diminutive of *Pedant*, and for its likeness in sound to the Greek *διδάσκαλε* (voc.), "master" (*Warburton*, substantially).

52, 53. *Æacides* . . . grandfather] words only intended to keep up appearances before the possibly-listening *Hortensio*. *Steevens* quotes *Golding's* translation of *Ovid*, *Met.* [xiii. 27, 28]:

"The highest Jove of all  
 Acknowledgeth this *Æacus*, and  
 dooth his sonne him call.

Thus am I Ajax third from Jove."

(*Telamon*, his father, being second.)  
 The application of the patronymic by *Ovid* to *Peleus*, *Telamon*, and *Phocus*,

*Æacus's* sons; by *Homer* and *Virgil* to *Achilles*, another grandson; and by *Virgil* to *Pyrrhus*, his great-grandson; might justify *Bianca's* professed "doubt," line 55.

57, 58. *Good master* . . . both] I see no reason for *Rowe's* correction, "masters," adopted by all later Editors. She is addressing *Hortensio*, who alone has reason to be displeased; and "pleasant with you both" stretches her apology to cover *Lucentio's* chaff, and her laughter at it.

59. *give me leave*] allow me leisure or opportunity; generally a polite request for a person's absence, as *Two Gentlemen*, III. i. 1, etc.

61. *so formal*] such a stickler for professional rights.

62. *but*] unless, as IV. iv. 2, and *Othello*, I. iii. 194, "death will seize her, but your comfort makes the rescue."

Our fine musician groweth amorous.

*Hor.* Madam, before you touch the instrument,

To learn the order of my fingering,

65

I must begin with rudiments of art ;

To teach you gamut in a briefer sort,

More pleasant, pithy, and effectual,

Than hath been taught by any of my trade :

And there it is in writing, fairly drawn.

70

*Bian.* Why, I am past my gamut long ago.

*Hor.* Yet read the gamut of Hortensio.

*Bian.* [*reads*] "*Gamut* I am, the ground of all accord,

*A re*, to plead Hortensio's passion ;

*B mi*, Bianca, take him for thy lord,

75

*C fa ut*, that loves with all affection :

*D sol re*, one clef, two notes have I :

*E la mi*, show pity, or I die."

67. *gamut*] Rowe; *gamoth* Ff, Q.

75. B *mi*] Pope; Beeme Ff, Q.

67, 73, 79. *gamut*] the musical scale ; so named from G (Greek "gamma"), the alphabet-name of the first or lowest note in the system of Guido d'Arezzo, 1024, and *ut*, the musical name he gave to this lowest note, for which modern usage (since G. B. Doni, who died 1669) has substituted *do*, as the more open sound. These musical names of notes, *ut*, *re*, *mi*, *fa*, *sol*, *la*, were merely the commencing syllables of successive phrases in a Latin hymn for St. John the Baptist's Day, the music to which, Guido had noticed, happened to begin on successive notes of the scale from C upwards.

*Ut* (C) queant laxis

*Re* (D)-sonare fibris

*Mi* (E)-ra gestorum

*Fa* (F)-muli tuorum,

*Sol* (G)-ve polluti

*La* (A)-bii reatum,

Sancte Iohannes

("that thy servants may be able to

celebrate with loose strings (freely) the wonderful things thou hast done, take away the guilt of the unclean lip, holy John"—*St.* added later as the name of a note from the last two words). As names for notes of a scale they are adaptable to any key: they were so adapted by Guido to his (a) Hard Hexachord, which began on G (*sol*); (b) Soft Hexachord, which began on F (*fa*); and (c) Natural Hexachord, which began on C (*ut*). Hence C, or the lowest note, became known as C *sol fa ut*, D as D *la sol re*, E as E *la mi*, F as F *fa ut*, etc. (Grove's *Dict. of Music*, articles "Hexachord," "Solmisation," "Gamut," "Do").

72. *of Hortensio*] his first revelation of his disguise, which Bianca has not before penetrated. See note on line 26.

73. *ground*] lowest note or beginning. Except in this line, it seems vain to trace any relation between the musical

Call you this gamut? tut, I like it not:  
 Old fashions please me best; I am not so nice, 80  
 To change true rules for odd inventions.

*Enter a Servant.*

*Serv.* Mistress, your father prays you leave your books,  
 And help to dress your sister's chamber up:  
 You know, to-morrow is the wedding-day.  
*Bian.* Farewell, sweet masters both; I must be gone. 85  
*[Exeunt Bianca and Servant.]*  
*Luc.* Faith, mistress, then I have no cause to stay. *[Exit.]*  
*Hor.* But I have cause to pry into this pedant:  
 Methinks he looks as though he were in love:  
 Yet if thy thoughts, Bianca, be so humble,

77. *clef*] Cambridge; *Cliffe* Ff, Q. 81. *change*] Ff 2-4; *charge* F 1, Q.  
*odd*] Theobald; *old* Ff, Q; *new* Rowe, ed. 2. *Servant*] Rowe; *Messenger* Ff,  
 Q. 82. *Serv.*] Rowe; *Nicke.* Ff, Q. 85. *Exeunt* B1. and *Ser.*] Capell;  
*Ex.* Rowe; omitted Ff, Q. 86. *Exit*] Rowe; omitted Ff, Q.

terms and the following sense in each, which is rather paralleled by the false translation of lines 31-37.

77. *one clef, two notes*] the "clef" or key (to be distinguished from the "keys" which indicate the number of sharps or flats) is a figure placed at the beginning on the printed staff or scale, in order to fix one of its lines or spaces as a definite note from which the others may be inferred. The figure varied according as the part was written for a treble (G clef), mean, *i.e.* alto or tenor (C clef), or bass (F clef) voice. Lute-music would require only the treble-clef; and "one clef," that of Love, limits the scale of Hortensio's efforts, his "two notes" being his dual personality as Hortensio and Licio.

80. *nice*] of fastidiousness, or of whim. Portia, *Merchant of Venice*, II. i. 14, denies that her choice is "solely led | By nice direction of a maiden's eyes." But Singer's sugges-

tion of the Chaucerian use (from Old French *niais*) as "silly," "weak," "simple" is worth noting. Cf. *Romeo and Juliet*, v. ii. 18, "The letter was not nice, but full of charge."

81. *true rules for odd inventions*] Rowe (ed. 2), followed by Pope and Warburton, read "true rules for new inventions." All other editors have followed Theobald's correction of "old" of Ff, Q to "odd." Malone, indeed, suggested "new rules for old inventions," taking "change" as "accept in exchange"; but noted that "old" is printed for "odd" in some Quartos of *Richard III.* iv. i. 96, "Eighty odd years of sorrow have I seen."

82. *Serv.*] "Nicke." of Ff, Q probably represents Nicholas Tooley, enumerated in the list of actors at the beginning of the Folio. As Collier suggests, he might combine one or two such trifling parts with a larger one.



To cast thy wandering eyes on every stale, 90  
 Seize thee that list: if once I find thee ranging,  
 Hortensio will be quit with thee by changing. [*Exit.*]

SCENE II.—*Padua. Before Baptista's House.*

*Enter* BAPTISTA, GREMIO, TRANIO, KATHARINA, BIANCA,  
 LUCENTIO, and others, Attendants.

*Bap.* Signior Lucentio [*To Tra.*], this is the 'pointed day  
 That Katharine and Petruchio should be married,  
 And yet we hear not of our son-in-law.  
 What will be said? what mockery will it be,  
 To want the bridegroom when the priest attends 5  
 To speak the ceremonial rites of marriage!  
 What says Lucentio to this shame of ours?

*Kath.* No shame but mine: I must, forsooth, be forced  
 To give my hand, opposed against my heart,  
 Unto a mad-brain rudesby, full of spleen; 10

Before . . .] Court before the house Capell. Lucentio] Rowe; omitted Ff, Q. and others, Attendants] Ff, Q: and Attendants; Lucentio and Hortensio among them Capell. 1. [*To Tra.*] Capell.

90. *stale*] bait, lure, properly the imitation-bird set up to attract a hawk or other bird. Cf. Gervase Markham's *The Mysteries of Husbandry*, p. 249, "if you cannot get conveniently a live stale, shoot a lark"; and Greene's *Groat'sworth of Wit*, "make you my stale to catch the woodcock your brother." Rann explained as "commoner," i.e. common fellow, chance comer; but "ranging" of line 91 maintains the metaphor from falconry. Cf. *Othello*, III. iii. 261, "If I do prove her haggard," etc.

*Scene II.*

10. *rudesby*] rude, boisterous fellow.

For the suffix *s + by*, probably imitated from personal names derived from places, e.g. Spilsby, etc., the *New Eng. Dict.* compares "idlesby," "sneaksby," "suresby," and Whitney quotes Coryat's *Crudities* (1611), I. 42, sig. E, of the Swiss guards, "old suresbyes, to serve for all turnes." Again, *Twelfth Night*, IV. i. 55, "Rudesby, be gone!" Mr. Craig has found a non-Shakespearean instance in Golding's *Ovid's Met.* fol. 65a, lines 11, 12, "This gift of beautie in the which another would delight, | I rudesbie was asham'd of."

10. *spleen*] sudden impulse or caprice. Cf. "over-merry spleen," Induction i.

Who woo'd in haste, and means to wed at leisure.

I told you, I, he was a frantic fool,

Hiding his bitter jests in blunt behaviour:

And, to be noted for a merry man,

He'll woo a thousand, 'point the day of marriage,

15

Make friends, invite, and proclaim the banns;

Yet never means to wed where he hath woo'd.

Now must the world point at poor Katharine,

And say, "Lo, there is mad Petruchio's wife,

If it would please him come and marry her!"

20

*Tra.* Patience, good Katharine, and Baptista too.

Upon my life, Petruchio means but well,

Whatever fortune stays him from his word:

Though he be blunt, I know him passing wise;

Though he be merry, yet withal he's honest.

25

*Kath.* Would Katharine had never seen him though!

[*Exit weeping, followed by Bianca and others.*]

*Bap.* Go, girl; I cannot blame thee now to weep;

14. *man*,] Rowe; *man*; Ff, Q. 15. 'point] Pope; *point* Ff, Q. 16. *invite*] F I, Q; *invite*, yes Ff 2-4. 24. *know*] Ff, *knew* Q. 26. *though*] *tho* F 4. *Exit weeping, followed . . .*] Capell substantially; *Exit weeping* Ff, Q.

137, and *Venus and Adonis*, 907, "A thousand spleens bear her a thousand ways." Monck Mason aptly quoted *Henry IV.* v. ii. 19, "A hare-brain'd Hotspur, govern'd by a spleen."

16. *Make friends, invite*] Malone substituted "them" for the "yes" added after "invite" by Ff 2-4. Dyce emended "Make feasts, invite friends," independently of an anonymous conjecture to the same effect, and compared, II. i. 310, "Provide the feast, father, and bid the guests"; yet it makes a heavy line, and I think more possible Singer's "Make friends invite, yes,"

or even Grant White's "Make friends invited."

24, 25. *I know him . . . honest*] Mr. Daniel pointed out (*New Sh. Soc. Trans.*, 1877-79, Part II. pp. 164, 165) the inconsistency of Tranio's attitude here, and at lines 75, 92, 104-128, with the novelty of his acquaintance with Petruchio, and supposed Shakespeare carelessly to transfer to Lucentio (or his representative) the familiarity postulated in i. ii. between Petruchio and Hortensio, as in the old play between Ferando and Polidor.

For such an injury would vex a very saint,  
Much more a shrew of thy impatient humour.

*Enter BIONDELLO.*

*Bion.* Master, master! news, old news, and such news 30  
as you never heard of!

*Bap.* Is it new and old too? how may that be?

*Bion.* Why, is it not news, to hear of Petruchio's  
coming?

*Bap.* Is he come? 35

*Bion.* Why, no, sir.

*Bap.* What then?

*Bion.* He is coming.

*Bap.* When will he be here?

*Bion.* When he stands where I am and sees you 40  
there.

*Tra.* But say, what to thine old news?

*Bion.* Why, Petruchio is coming in a new hat and  
an old jerkin, a pair of old breeches thrice  
turn'd, a pair of boots that have been candle- 45

28. *very*] omitted Ff 2-4. 29. *thy*] omitted F I, Q. 30. *news, old news,*  
Capell; *newes* Ff, Q. 33. *hear*] Q, *heard* F I.

30. *news, old news*] Rowe first pre-  
fixed, to the simple "newes" of Ff, Q,  
the intensive "old," the presence of  
which is implied in Baptista's comment,  
line 32, and which Staunton thought  
might also allude to Petruchio's old  
outfit; and Capell's somewhat needless  
addition has been followed by later  
editors. Cf. "old turning of the key,"  
*Macbeth*, II. iii. 2, etc.

34. *Petruchio's coming*] might denote  
a completed or an incomplete action;  
hence the following quibbling.

44. *jerkin*] short outer coat or jacket,

other than the doublet, as is shown by  
Thurio's correction of Valentine, *Two  
Gentlemen*, II. iv. 20, "My jerkin [*i.e.*  
what you call such] is a doublet."  
Cf. my note *ad loc.* in *Arden Shake-  
speare*.

45, 46. *boots . . . candle-cases*] *i.e.* put  
aside as worn-out and used to keep  
candle-ends in [or, as Marshall, long  
candles]. A "candle-case" is enum-  
erated with "bow-case," "cap-case,"  
"lute-case," etc., in *How a Man may  
Choose a Good Wife from a Bad*. 1602,  
iii. 3; Dodsley, ix. p. 59 (Steevens),

cases, one buckled, another laced, an old rusty sword ta'en out of the town-armoury, with a broken hilt, and chapeless; with two broken points: his horse hipp'd, with an old mothy saddle and stirrups of no kindred; besides, possess'd with the glanders and like to mose in the

49. *hipp'd*] Rann; *hip'd* Ff, Q, Cambridge.

48. *chapeless*] The chape was the metal covering at the point of the sheath. The *New Eng. Dict.* quotes Holland's *Pliny*, II. 483, "sheaths set out with silver chapes," and an Army Regulation as late as 1844.

48, 49. *with two broken points*] Johnson's proposed transference of this to follow "laced" is unnecessary; it refers to Petruccio's jerkin or hose. Cf. *1 Henry IV.* II. iv. 238, "*Fals.* Their points being broken— *Poins.* Down fell their hose."

49-57. *his horse hipp'd, etc.*] Dr. Furnivall tells us that Tennyson's judgement and appreciation of the "rollicking Rabelaisian comic swing" of this catalogue of ailments overcame his own doubts of its genuineness (*New Shak. Soc. Trans.*, 1874, Part I. p. 105). There is nothing equivalent in the old play; see note on line 88. Cf. the enumeration of the good points of the horse in *Venus and Adonis*, 295-300 (and following stanzas), and the list of dogs in *Macbeth*, III. i. 91-100. Enumeration of a horse's bad points had been used with comic effect by Dromio in the scene with the Hackneyman in Lyly's *Mother Bombe*, IV. ii. 207 sqq. Cf. *The Yorkshire Tragedy*, sc. viii. 1, 2, "O stumbling jade! The spavin overtake thee! The fifty diseases stop thee!" Almost all the diseases here named are discussed briefly in Gervase Markham's *How to chuse, ride, trayne, and dyet, both Hunting-Horses and Running Horses* . . . Also a discourse of Horsemanship, the first edition of which is perhaps that mentioned by

Lowndes, "Lond. by I. C. for Rich. Smith, 1593, 4to." There was another in 1596, and another in 1599. From the same pen appeared *Cauelarice, or the English Horseman*, Lond., 1607, 4to; while in 1610 the chapters on diseases were developed into Markham's *Maister-peece*, where they receive much fuller treatment. Many of those here enumerated are also briefly treated in Fitzherbert's much earlier *Boke of Husbandry*, 1523, ed. Skeat, Eng. Dial. Soc., 1882.

49. *his horse hipp'd*,] placed after "kindred" by Rann. "A horse is sayd to bee hipped, when either by straine, blow or other accident, the hippe-bone is remoued out of his right place," Markham's *Maister-peece*, ch. 71. The omission of the comma in editions previous and subsequent to Rann's, seems to interpret it as "cross'd" (with a saddle); but no such use is quoted.

51, 52. *glanders and like to mose in the chine*] glanders are swellings underneath a horse's jaw, accompanied with mucous discharge from the nostrils. The *Cent. Dict.* derives *mose* (vb.) from an obsolete *mose* (sb.) the name of an uncertain disease; but notes that "to mourn of the chine" is used as a synonym. Fitzherbert, p. 66, says, "Mournynge on the chyne is a dysease incurable, and it appereth at his nose-thryll lyke oke-water. A glaunder when it breaketh, is lyke matter." Markham's *Maister-peece*, ch. 42, connects both complaints, as successive stages of cold, with a wasting of the

chine; troubled with the lampass, infected with  
the fashions, full of windgalls, sped with spavins,  
'wray'd with the yellows, past cure of the fives,  
stark spoil'd with the staggers, begnawn with 55

53. *fashions*] *farcin* Hanmer.

54. *'wray'd*] *raied* Ff, Q; *ray'd* Capell.

liver—"this consumption proceeds from a cold, which after grows to a poze, then to a glanders, and lastly to this mourning of the chine"; but he treats the latter solely as a discharge from the nostrils, "dark, thinne, feddish, with little streakes of blood in it." The *Cent. Dict.* suggests with probability a confusion with Old French *morve*, which Cotgrave gives as "snot," "snivel," and Littré as the modern name for this horse disease. A turned "u" might cause the mistake—farriers are not philologists; but I find no *morve d'eschine*, old or modern, though the English phrase is intelligible as connecting cold and rheumatism. In *The Bugbears*, II. iv., Lansdowne MS. 807 f. 63 r., occurs, of a despondent, perhaps weeping, lover who approaches—"tis Manutio; He mournes of the chine, by his drouping chere it seemes so."

52. *the lampass*] "a thicke spungie fleshe, growing over a Horses vpper teeth, hindering the coniunction of his Chappes, in such sorte that he can hardlye eate," Markham's *Discourse*, c. 26; "a thicke skyn full of bloude, hangynge over his tethe aboue, that he may not eate," Fitzherbert's *Boke of Husbandry*, p. 65.

52, 53. *infected with the fashions*] West of England form for "farcin" or "farcy" (Grey), as in Dekker's *Old Fortunatus*, 1600 (Steevens). Markham (*ibid.* c. 32) calls it "the Farcion," "little knots in the fleshe, as big as Hasell Nuttes," which increase in number rapidly, break into boils, and will kill a horse unless attended to; "very infectious." Fitzherbert, pp. 67, 68, says the "farcy" . . . will

appere in dyuers places of his bodye, and there wyll ryse pymplas as moche as halfe a walnuttshell, and they wyll folowe a veyne, and wyll breake by it selfe."

53. *windgalls*] "little . . . bladders on eyther side the ioynt next vnto the fewer-locks . . . through the occasion of great trauel," Markham, *ibid.* c. 38; and so Fitzherbert, p. 69.

53. *spavins*] *A Discourse*, c. 47, deals with "the Spauen, both bone and blood," i.e. a swelling of the joint of the hind legs, or of the veins about the joint, the latter easily cured by bleeding.

54. *'wray'd with the yellows*] Neither in the *Discourse*, c. 30, nor the *Maister-peece*, i. c. 66, do I find any warrant for "raied" or "rayed" of all previous editions, which could only mean "starred," "striped," or "streak'd," as Rann explains. The yellows are a jaundice, producing that colour in eyes, lips, nostrils, etc., with sweating of ears and flank, faintness and refusal to eat.

54. *the fives*] West of England form. Cf. *Discourse*, c. 23, "The Viues bee certaine kinnels, growing vnder the horses ears, which come of corrupt blood." Fitzherbert, p. 67, "rounde knottes betwene the skyn and the fleshe lyke tennes-balles; and if they be not kilde, they wyl waxe quicke, and eate the rotes of the horse eares, and kil hym."

55. *the staggers*] *Maister-peece*, i. c. 33, "a dizzy madnesse of the braine . . . from surfeit of meat, surfeit of trauell, or from corruption of blood," accompanied by "staggering and reeling of the horse, and beating of his head against the walles."

the bots, sway'd in the back and shoulder-shot-  
ten; near-legg'd before and with a half-cheek'd  
bit and a head-stall of sheep's leather which,  
being restrain'd to keep him from stumbling, hath  
been often burst and now repair'd with knots; 60  
one girth six times pieced and a woman's crupper

56. *sway'd*] Hanmer; *Waid Ff*, Q.  
*Ff* 1, 2, Q; *half checkt Ff* 3, 4.

57. *half-cheek'd*] Hanmer; *half-cheekt*

56. *the bots*] "wormes in a Horses stomacke . . . an inch long," *Discourse*, c. 42; "an inche long, white-coloured, and a reed heed," Fitzherbert, p. 70.

56. *sway'd in the back*] *Maister-peece*, ii. c. 46, "A Horse is said to be swayed in the backe, when either by too great a burthen, or by some slippe . . . hee hath taken an extreame wrinch in the lower part of his backe below his short ribbes . . . whereof are a continuall reeling and rowling of the horses hinder parts in his going," etc.

56, 57. *shoulder-shotten*] with shoulder dislocated or shot out of its place, the same, probably, as Markham's "shoulder pighte" (*Maister-peece*, ii. 60), explained as "thrust out of ioynt" by a fall or strain.

57. *near-legg'd before*] of a horse that knocks its fore-feet together (*Cent. Dict.*). But Lord Chedworth (quoted *Hen. Irv. Shakes.*) explains as one that leads off with the near or left leg, a defect.

57, 58. *a half-cheek'd bit*] The cheeks of a bit (also called "checks," *Cent. Dict.*) are the long side-pieces with points of attachment for the bridle at varying distance, giving less, or greater, leverage and control according as it is attached at a point higher and nearer the mouth, or lower and farther from the mouth. In the *Discourse*, c. 2 (sig. E 4 v., ed. 1606), Markham explains that the cheek of a bit for a short-necked, hard-mouthed horse should have two "degrees" below that

required for a long-necked, gentle-mouthed horse—the "greater compasse" (leverage) "maketh him performe raine well, that otherwise would thrust out his nose ilfauredly"; and the cuts annexed show that the ordinary "degree" (giving less control) is half-way up the cheek of the bit.

58. *head-stall*] that part of the bridle which surrounds the head.

58. *sheep's leather*] not so strong as pigskin, which is commonly used (or imitated) in saddlery.

59. *restrain'd*] drawn tight, the obsolete literal sense from which that of checking is derived; referring here not to an original buckling or adjustment, but to a temporary strain placed upon the bridle by the rider to warn the horse to be cautious.

60. *now repair'd*] "hath been" is constructed both with "burst" and "repair'd." S. Walker conjectured "new-repaired" (*Crit. Exam.*, etc., ii. 214).

60. *with knots*] by piecing.

61, 62. *crupper of velure, etc.*] The crupper is the leathern strap, to keep the saddle from working forward, which passes from the saddle in a loop under the horse's tail. In the broader, heavier riding-gear of Elizabeth's day, a lady's crupper might be covered with velvet ("velure," French *velours*) on the upper side, and mounted with her initials in brass or silver studs. The "piecing with packthread" is not to make good deficiencies in the lettering, but in the crupper itself, a piece of worn-out finery that would no longer hold together.

of velure, which hath two letters for her name fairly set down in studs, and here and there pieced with pack-thread.

*Bap.* Who comes with him?

65

*Bion.* O, sir, his lackey, for all the world caparison'd like the horse; with a linen stock on one leg, and a kersey boot-hose on the other, garter'd with a red and blue list; an old hat, and "the humour of forty fancies" prick'd in 't for a feather: a fnonster, a very monster in apparel, and not like a Christian footboy or a gentleman's lackey.

*Tra.* 'Tis some odd humour pricks him to this fashion;

Yet oftentimes he goes but mean-apparell'd.

75

*Bap.* I am glad he's come, howsoe'er he comes.

*Bion.* Why, sir, he comes not.

*Bap.* Didst thou not say he comes?

*Bion.* Who? that Petruchio came?

70. *prick'd*] Ff 1, 2, Q; *prickt up* Ff 3, 4. 74. *odd*] *old* Q.

67. *stock*] stocking or nether-stock, as distinct from trunk-hose or breeches.

68. *kersey boot-hose*] coarse woollen stocking, such as a heavy riding-boot would be worn over. Halliwell quotes Holyband's *French Littleton*, 1609, "Pull off first my booties; make them cleane; and then put my boot-hosen and my spurs therein; give me my slippers." Cotgrave gives, however, "*Triquehouse*, a boot-hose, or a thicke hose worne instead of a boot."

69. *list*] border or edge of cloth, of different colour, and cut off when the cloth is made up.

70. "*the humour of forty fancies*"] no italics or inverted commas Ff, Q; *the Humour* . . . (not ital.) Rowe; italicised, Warburton, Steevens, etc.; "some ballad or drollery" (War-

burton), "or picture" (Rann), with that title; "a collection of short poems such as were called fancies." Cf. 2 *Henry IV.* III. ii. 340-343 "sung those tunes that he heard the carman whistle, and swore they were his fancies or his good nights" (Steevens), to which Malone adds Lyly's *Sapho and Phao*, v. iii. 11, "with my penne to write a fancie" or love-poem; but citing Peacham's *Worth of a Penny*, "a hat without a band . . . only it wears a weather-beaten fancy for fashion-sake," prefers to explain as "a fantastical ornament comprising the humour of forty different fancies." Halliwell suggests "a parcel of forty ribbons tied together instead of a feather."

70. *prick'd*] pinned.

*Bap.* Ay, that Petruchio came.

80

*Bion.* No, sir; I say his horse comes, with him on his back.

*Bap.* Why, that's all one.

*Bion.* Nay, by Saint Jamy,

I hold you a penny,

85

A horse and a man

Is more than one,

And yet not many.

*Enter PETRUCHIO and GRUMIO.*

*Pet.* Come, where be these gallants? who's at home?

*Bap.* You are welcome, sir.

90

*Pet.* And yet I come not well.

*Bap.*

And yet you halt not.

*Tra.* Not so well apparell'd as I wish you were.

*Pet.* Were it better, I should rush in thus.

84-88. *Nay, . . . many*] verse, 2 lines Rowe, 5 lines Collier; prose Ff, Q.  
92. *Not . . . were*] as one line Ff, Q, Pope. 93. *better*,] Rowe; *better* Ff, Q.

84-88. *Nay, by Saint Jamy . . . many*] No doubt a fragment of some lost ballad.

85. *hold you*] bet you. Halliwell quotes *The Disobedient Child*, c. 1560, "I holde ye a grote," Florio's *Second Frutes*, 1591, "I holde a shilling, that I winne this game." Also *Supp.* iv. viii.

88. Enter Petruchio and Grumio] The old play, p. 512, has "Enter Ferando baselie attired, and a red cap on his head," the first hint it gives of that comic effect developed by Biondello's previous description, though Sander relates to his fellow-servants, p. 518, how "when they should go to church to be married he puts on an olde jerkin and a paire of canuas breeches doune to the small

of his legge and a red cap on his head."

91. *And yet . . . halt not*] The author, Shakespeare or another, must have his quibble; but Petruchio's speech is a comment on the displeasure he sees in Baptista's face; and Baptista's answer, treating "come not well" as of walking sound, glances at the uncereimonious haste of his entry. Capell would have read "And yet you come not well" as part of Baptista's speech, "And yet I halt not" as Petruchio's answer.

93. *Were it better, etc.*] I leave the text alone, though Mr. Marshall may be right in emending "Were it not better I should rush in thus?" In either case Petruchio means that haste befits a bridegroom's ardour.



But where is Kate? where is my lovely bride?  
 How does my father? Gentles, methinks you frown: 95.  
 And wherefore gaze this goodly company;  
 As if they saw some wondrous monument,  
 Some comet or unusual prodigy?

*Bap.* Why, sir, you know this is your wedding-day:  
 First were we sad, fearing you would not come; 100  
 Now sadder, that you come so unprovided.  
 Fie, doff this habit, shame to your estate,  
 An eye-sore to our solemn festival!

*Tra.* And tell us, what occasion of import  
 Hath all so long detain'd you from your wife, 105  
 And sent you hither so unlike yourself?

*Pet.* Tedious it were to tell, and harsh to hear:  
 Sufficeth, I am come to keep my word,  
 Though in some part enforced to digress;  
 Which, at more leisure, I will so excuse 110  
 As you shall well be satisfied with all.  
 But where is Kate? I stay too long from her:  
 The morning wears, 'tis time we were at church.

*Tra.* See not your bride in these unreverent robes:  
 Go to my chamber; put on clothes of mine. 115

*Pet.* Not I, believe me: thus I'll visit her.

*Bap.* But thus, I trust, you will not marry her.

*Pet.* Good sooth, even thus; therefore ha' done with words:

III. *with all* Ff 1, 2; *withall* Q, Ff 3, 4. 118. *ha'* F 4; *ha* Ff 1-3, Q.

103. *solemn*] ceremonious, as repeatedly.

104. *import*] importance. *Othello*, III. iii. 316, "for some purpose of import."

109. *digress*] "deviate from any promise" (Johnson). Petruchio probably refers to his intended absence

from the "feast" himself suggested, II. i. 310.

118. *Good sooth, even thus*] In the old play Ferando offers the lame excuse: "Shees such a shrew, if we should once fal out Sheell pul my costlie sutes ouer mine eares."

To me she's married, not unto my clothes:  
 Could I repair what she will wear in me, 120  
 As I can change these poor accoutrements,  
 'Twere well for Kate and better for myself.  
 But what a fool am I to chat with you,  
 When I should bid good morrow to my bride,  
 And seal the title with a lovely kiss! 125

[*Exeunt Petruchio and Grumio.*]

*Tra.* He hath some meaning in his mad attire:  
 We will persuade him, be it possible,  
 To put on better ere he go to church.

*Bap.* I'll after him, and see the event of this.

[*Exeunt Baptista, Gremio, and Attendants.*]

*Tra.* But to her love concerneth us to add 130  
 Her father's liking: which to bring to pass,  
 As I before imparted to your worship,  
 I am to get a man,—whate'er he be,  
 It skills not much, we'll fit him to our turn,—  
 And he shall be Vincentio of Pisa; 135  
 And make assurance here in Padua  
 Of greater sums than I have promised.

125. *Exeunt P. and Gru.*] Dyce; Exit Ff, Q. 129. *Exeunt Bap., Gre. . . .*  
 Exit Ff, Q. 130. *But to her love*] Capell; *But sir, Loue*, Ff, Q. 132. *I*  
*before*] Pope; *before F* 1, Q; *before I* Ff 2-4.

120. *what she will wear in me*] perhaps of patience and purse, as well as body.

125. *lovely*] loving, not elsewhere in Shakespeare. Cf. Lyly's *Endimion*, v. iii. 243, "Corsites casteth still a lovely looke towards you."

129. *event*] upshot, issue, as often. *Henry VIII.* i. ii. 36, "Daring the event to the teeth."

130. *But to her love*] "sir" of Ff, Q is obviously an aural error for "to

her." As Tyrwhitt noticed, we must suppose Lucentio to have informed Tranio privately of his success with Bianca.

134. *skills not*] matters not, makes no difference. Skeat gives the root-meaning as distinction, separation. Cf. *Twelfth Night*, v. i. 295; and Lyly's *Euph. and his Eng.* (ed. Bond, ii. 151), "it skilled not how long things were a doing, but how well they were done."

So shall you quietly enjoy your hope,  
And marry swēet Bianca with consent.

*Luc.* Were it not that my fellow-schoolmaster . . . 140

Doth watch Bianca's steps so narrowly,  
'Twere good, methinks, to steal our marriage;  
Which once perform'd, let all the world say no,  
I'll keep mine own, despite of all the world.

*Tra.* That by degrees we mean to look into, 145

And watch our vantage in this business:  
We'll over-reach the greybeard, Gremio,  
The narrow-prying father, Minola,  
The quaint musician, amorous Licio;  
All for my master's sake, Lucentio. 150

*Re-enter GREMIO.*

Signior Gremio, came you from the church?

*Gre.* As willingly as e'er I came from school.

*Tra.* And is the bride and bridegroom coming home?

*Gre.* A bridegroom say you? 'tis a groom indeed,  
A grumbling groom, and that the girl shall find. 155

*Tra.* Curster than she? why, 'tis impossible.

*Gre.* Why, he's a devil, a devil, a very fiend.

148. *narrow-prying*] Pope; *narrow prying* Ff, Q.

142. *steal our marriage*] Mr. Craig, on "their stol'n marriage-day," *Romeo and Juliet*, v. iii. 233, notes that in Dorset a hen that nests in the woods away from the poultry-yard is said to "steal her nest."

149. *quaint*] cunning, artful (cf. line 141), as in *Merchant of Venice*, III. iv. 69, "tell quaint lies," and *Two Gentlemen*, III. i. 117, "a ladder quaintly made of cords." Old French *coint*, neat, trim. The sense of ingen-

uity does not in Shakespeare pass into that of oddity.

152. *As willingly . . . school*] suggested by Petruchio's cuffings: "a proverbial saying. See Ray's Collection" (Steevens).

153. *is*] with plural subject; again IV. i. 18, "Is my master and his wife coming?"

154. *a groom indeed*] i.e. rough as a serving-man. Cf. IV. i. 125, "You logger-headed and unpolish'd grooms."

*Tra.* Why, she's a devil, a devil, the devil's dam.

*Gre.* Tut, she's a lamb, a dove, a fool to him!

I'll tell you, Sir Lucentio: when the priest 160

Should ask, if Katharine should be his wife,

"Ay, by gogs-wouns," quoth he; and swore so loud,

That, all amazed, the priest let fall the book;

And, as he stoop'd again to take it up,

This mad-brain'd bridegroom took him such a cuff, 165

That down'fell priest and book, and book and priest:

"Now take them up," quoth he, "if any list."

*Tra.* What said the wench when he rose again?

*Gre.* Trembled and shook; for why he stamp'd and swore,

As if the vicar meant to cozen him. 170

But after many ceremonies done,

He calls for wine: "A health!" quoth he; as if

He had been aboard, carousing to his mates

After a storm: quaff'd off the muscadel,

168. *rose*] F 1, Q; *rose up* Ff 2-4; *arose* Reed. 169-185. *Trembled . . . play*] as Reed; prose F 1, Q; verse Ff 2-4 ending lines 176-185 with *beard, aske, tooke, lips, parting, this, me, marryage, play*.

158. *the devil's dam*] See note on l. i. 105.

160. *I'll tell you*] This description of the scene in church has no representative in the old play, which occupies the interval between Ferando's exit and return with comic matter between the servants.

162. *by gogs - wouns*] by God's wounds, a common oath.

167. *take them up*] The difficulty (spite of line 166) of taking "them" as book and priest suggests that Petruchio pretends to suspect the fumbling vicar of some liberty with the bride's dress. Cf. line 170, and iv. iii. 160. In Webster's *White Devil*, i. ii., a jealous person is said to "imagine twenty hands were taking up of your wife's clothes."

170. *to cozen him*] to make the marriage invalid by some irregularity; but see note on line 167.

174. *the muscadel*] a sweet wine (French *muscat*, a special grape) elsewhere called *hippocras* (e.g. Beaumont and Fletcher, *Scornful Lady*, i. i.), which was used for the bride-cup or knitting-cup (Johnson's *Magnetic Lady*, iv. i.) drunk by the bridal-party on the conclusion of the ceremony. Steevens quoted Dekker's *Satiromastix*, 1602, "and when we are at church bring the wine and cakes"; Armin's *Two Maids of Moreclacke*, 1609, "The muscadine stays for the bride at church"; and, among Henry VII.'s Regulations for his Household, from the article "For the Marriage of a Princess"—"Then pottes of Ipocrice to bee ready, and

And thrēw the sops all in the sexton's face; 175  
 Having no other reason  
 But that his beard grew thin and hungerly  
 And seem'd to ask him sops as he was drinking.  
 This done, he took the bride about the neck  
 And kiss'd her lips with such a clamorous smack 180  
 That at the parting all the church did echo:  
 And I seeing this came thence for very shame;  
 And after me, I know, the rout is coming.  
 Such a mad marriage never was before:  
 Hark, hark! I hear the minstrels play. [*Music.* 185]

*Re-enter* PETRUCHIO, KATHARINA, BIANCA, BAPTISTA,  
 HORTENSIO, GRUMIO, and Train.

*Pet.* Gentlemen and friends, I thank you for your pains:  
 I know you think to dine with me to-day,  
 And have prepared great store of wedding cheer;

185. Grumio, and Train] Capell.

to bee putt into the cupps with soppe, and to bee borne to the estates; and to take a soppe and drinke," etc.—a custom which lent the name "sops-in-wine" to the common garden-pink.

175. *sops*] the bits of soaked cake that had floated in the cup; in effect, at least, equivalent here to "dregs."

177. *hungerly*] sparsely, as the crop of a hungry, not a fat, soil. For the form, cf. *Euphues*, ii. 20, line 22, "hee fedde hungerlye," also i. 206, line 13, and 446, line 31, "angerlie."

180. *kiss'd her lips*] part of the ceremony. Cf. Marston's *Insatiate Countesse*, Act v. (p. 187, ed. Halliwell):

"The kisse thou gav'st me in the church, here take."

Brand quoted from the York Missal, and Malone from the Sarum Manual, almost identical passages which seem to support the idea of the nuptial kiss

as an old custom; without doubting the antiquity of the custom, I half doubt the illustration, e.g. *Manuale Sarum*, Paris, 1533, 4°, f. 69, "Surgant ambo, sponsus et sponsa, et accipiat sponsus pacem (the pax, or sacred tablet) a sacerdote, et ferat sponsæ, osculans eam [? the pax, also kissed by the wife] et neminem alium, nec ipse nec ipsa."

183. *the rout*] the crowd of guests.

185. *Re-enter Pet., etc.*] Of what follows, the immediate call for horse, Baptista's protest, the revolt of Kate, and their departure notwithstanding, are all in the old play, less well-managed. The comic servant Sandro has a larger part, Kate is at once defiant, Ferando though resolute soothes her with a promise of return, and there is no drawing of swords nor humorous pretence that she needs protection.

But so it is, my haste doth call me hence,  
And therefore here I mean to take my leave. 190

*Bap.* Is't possible you will away to-night?

*Pet.* I must away to-day, before night come:  
Make it no wonder; if you knew my business,  
You would entreat me rather go than stay.  
And, honest company, I thank you all, 195

That have beheld me give away myself  
To this most patient, sweet, and virtuous wife:  
Dine with my father, drink a health to me;  
For I must hence; and farewell to you all.

*Tra.* Let us entreat you stay till after dinner. 200

*Pet.* It may not be.

*Gre.* Let me entreat you.

*Pet.* It cannot be.

*Kath.* Let me entreat you.

*Pet.* I am content.

*Kath.* Are you content to stay?

*Pet.* I am content you shall entreat me stay;  
But yet not stay, entreat me how you can. 205

*Kath.* Now, if you love me, stay.

*Pet.* Grumio, my horse.

*Gru.* Ay, sir, they be ready: the oats have eaten the  
horses.

*Kath.* Nay, then,

201, 202. *you*] *you, sir Hanmer, you stay Steevens.*

206. *my horse*] Rowe (ed. 2) read "Horses"; but "horse" is plural in Marlowe's *2 Tamburlaine*, iv. iv. 7, "The horse that guide the golden eye of heaven"; and cf. Beaumont and Fletcher, *A King and No King*, I. i. 59, "The soldier" for "soldiery," and

*Humorous Lieut.* iv. ii., "See the soldier [troops] paid, Leontius."

207, 208. *oats . . . horses*] Grey's conjecture "bots" entirely misses the point; the horses are "ready," i.e. fresh, because they have eaten more oats than they can stand.

Do what thou canst, I will not go to-day; 210  
 No, nor to-morrow, not till I please myself.  
 The door is open, sir; there lies your way;  
 You may be jogging whiles your boots are green;  
 For me, I'll not be gone till I please myself:  
 'Tis like you'll prove a jolly surly groom, 215  
 That take it on you at the first so roundly.

*Pet.* O Kate, content thee; prithee, be not angry.

*Kath.* I will be angry: what hast thou to do?

Father, be quiet: he shall stay my leisure.

*Gre.* Ay, marry, sir, now it begins to work. 220

*Kath.* Gentlemen, forward to the bridal dinner:

I see a woman may be made a fool,

If she had not a spirit to resist.

*Pet.* They shall go forward, Kate, at thy command.

Obey the bride, you that attend on her; 225

Go to the feast, revel and domineer,

213. *whiles your boots are green*] i.e. fresh, new, whether new-cleaned, or unworn by previous travel; a proverb for an early or speedy start, by folk we wish to get rid of. The *New Eng. Dict.* s.v. (Adj. I. 106) quotes Robert Bull's translation (1739) of Friedrich Dedekind's satirical Latin poem *Grobianus* (Frankfort, 1549): "Receive 'em not, but with a surly Mein, | Bid 'em be jogging, while their Boots are green" (Bk. II. p. 174, of uninvited guests). Singer cites as a modern parallel the phrase, "Be off while your shoes are good." Marshall supposes a sarcastic allusion to the look of Petruchio's old boots, which may possibly be included. The old play, p. 516, has, "Let him go or tarry I am resolute to stay, | And not to traueill on my wedding day."

215. *jolly*] arrogant, overbearing. *New Eng. Dict.* quotes Caxton, *Chesse*

(1474), I. i., "Evilmerodach, a Iolye man without Iustyse and cruel," and Gabriel Harvey's *Letter-book*, 1591 (Camden), 45, "amongst other of his iolly vaunts." The only other instance in Shakespeare which approaches this sense of proud bearing is *Antony and Cleopatra*, IV. viii. 30, "Through Alexandria make a jolly march; | Bear our hack'd targets like the men that owe them."

216. *roundly*] frankly, unhesitatingly. See note on I. ii. 59.

218. *what hast thou to do?*] Not "what business calls you hence?" but "what concern have you in the matter?" as in I. ii. 226. Cf. *Merry Wives*, III. iii. 136, "what have you to do whither they bear it?" *Supp.* v. 5.

226. *domineer*] in the special sense of riotous feasting. Halliwell quotes *Tarlton's Jestes*, 1611 (ed. Shakespeare Society, p. 32), "Tarlton having been

Carouse full measure to her maidenhead.  
 Be mad and merry, or go hang yourselves:  
 But for my bonny Kate, she must with me.  
 Nay, look not big, nor stamp, nor stare, nor fret; 230  
 I will be master of what is mine own:  
 She is my goods, my chattels; she is my house,  
 My household stuff, my field, my barn,  
 My horse, my ox, my ass, my any thing;  
 And here she stands, touch her whoever dare; 235  
 I'll bring mine action on the proudest he  
 That stops my way in Padua. Grumio,  
 Draw forth thy weapon, we are beset with thieves;  
 Rescue thy mistress, if thou be a man.  
 Fear not, sweet wench, they shall not touch thee, Kate:  
 I'll buckler thee against a million. 241

[*Exeunt Petruchio, Katharina, and Grumio.*]

*Bap.* Nay, let them go, a couple of quiet ones.

*Gre.* Went they not quickly, I should die with laughing.

*Tra.* Of all mad matches never was the like.

*Luc.* Mistress, what's your opinion of your sister? 245

233. *barn*] *barn*, my stable Capell, *barn*, my grange S. Walker conj. 241.  
 and Grumio] Capell; omitted Ff, Q.

domineering very late one night with two of his friends"; and *Man in the Moone* telling strange Fortunes, 1609, "profound quaffing or domineering"; and

"One man's addicted to blaspheme and swear,

A second to carowse and domineere"

(Taylor's *Workes*, 1630).

230. *look not big*, etc.] Not addressed to Kate; he pretends to attribute her gestures to the bystanders.

230. *stare*] of wild gesture or conduct. See Mr. Hart's note on "drink-

ings, swearings, and starings" in *Merry Wives*, v. v. 168; and cf. *A Whip for an Ape*, line 119, "swear and stare as deepe as hell," line 154, "staring mad," and Mr. Craig's note on this passage in his *Little Shakespeare*.

234. *my ox . . . any thing*] an echo of the Tenth Commandment. Halliwell parallels it from *A Knack to Know a Knave*, 1594, "My house? why, 'tis my goods, my wyf, my land, my horse, my ass, or anything that is his."

242. *Bap. . . . quiet ones*] So Alfonso in old play, "So mad a cupple did I neuer see."



*Bian.* That, being mad herself, she's madly mated.

*Gre.* I warrant him, Petruchio is Kated.

*Bap.* Neighbours and friends, though bride and bridegroom  
wants

For to supply the places at the table,

You know there wants no junkets at the feast. 250

Lucentio, you shall supply the bridegroom's place;

And let Bianca take her sister's room.

*Tra.* Shall sweet Bianca practise how to bride it?

*Bap.* She shall, Lucentio. Come, gentlemen, let's go.

[*Exeunt.*]

## ACT IV

### SCENE I—*Petruchio's Country House.*

*Enter GRUMIO.*

*Grum.* Fie, fie on all tired jades, on all mad masters,  
and all foul ways! Was ever man so beaten?

*Act IV. Scene I.]* Pope; part of Act III. Ff, Q. *Scene I.—Petruchio's Country House.]* Pope.

246. *Bian.* . . . *she's madly mated*]  
she is matched, fitly mated, with a  
madman. So Emilia in old play,  
"They're even as well macht as I would  
wish."

247. *Kated*] coining the name of  
an illness, quasi "fever'd," "agued,"  
"chined," etc. Cf. *Much Ado*, I. i.  
72, "God help the noble Claudio! if  
he have caught the Benedick," etc.  
Schmidt hints a quibble on "cat."

248, 250. *wants*] the old plural.  
Cf. the Ff, Q reading "speakes" in  
S. D. I. i. 250; "shakes," II. i. 142;  
"belongs," *ibid.* 349.

250. *junkets*] sweetmeats, delicacies,

originally of cream cheese served in a  
rush-basket; Italian *giuncata* (Craig).  
Nowhere else in Shakespeare.

253. *bride it*] Cf. "Queen it,"  
*Winter's Tale*, IV. iv. 460; "duke  
it," *Measure for Measure*, III. ii. 100;  
"prince it," *Cymbeline*, III. iii. 85.

*Act IV. Scene I.*

*Act IV. Scene I.]* Grant White pre-  
ferred the conclusion of Act III., as in  
Ff, Q, at the end of the present IV. ii.,  
as better preserving the unity of  
dramatic interest, though he considers  
Pope's arrangement "more consonant  
with the probabilities of time and place."

was ever man so ray'd? was ever man so  
 weary? I am sent before to make a fire, and  
 they are coming after to warm them. Now, 5  
 were not I a little pot, and soon hot, my very  
 lips might freeze to my teeth, my tongue to the  
 roof of my mouth, my heart in my belly, ere I  
 should come by a fire to thaw me: but I, with  
 blowing the fire, shall warm myself; for, con- 10  
 sidering the weather, a taller man than I will  
 take cold. Holla, ho! Curtis!

*Enter CURTIS.*

*Curt.* Who is that calls so coldly?

*Gru.* A piece of ice: if thou doubt it, thou mayst  
 slide from my shoulder to my heel with no 15  
 greater a run but my head and my neck. A  
 fire, good Curtis.

*Curt.* Is my master and his wife coming,  
 Grumio?

*Gru.* O, ay, Curtis, ay: and therefore fire, fire; cast 20  
 on no water.

3. ray'd] Johnson, raide Ff, raied Q, 'wray'd Capell.

3. ray'd] dirtied. Four times in  
 Spenser—*Faerie Queene*, II. i. 40,  
 "And the cleane waves with purple  
 gore did ray"; III. viii. 32, "the  
 pitieous lady up did rise | Ruffled and  
 fowly raid with filthy soyle" (Tollet);  
 VI. v. 23, "wypt . . . from his face  
 the filth that did it ray"; *Vis. of  
 Bellay*, 12, "Satyres . . . which with  
 their villeine feete the streame did  
 ray" (Hales). Steevens adds Nash's  
*Summer's Last Will*, "rushes laid in  
 the place where Backwinter shall  
 tumble, for fear of raying his clothes."  
 Dean Kitchin, on the first of these

passages (Clarendon Press ed. of Bk.  
 II.), suggested a derivation from Old  
 French *rayer*, which Cotgrave gives as  
 "to raze, crosse, blot, scrape, strike, or  
 put out; also to streake, or score all  
 over."

6. a little pot, and soon hot] i.e. that  
 boils soon; the proverb (explained by  
 Ray, ed. 1678, as "little persons are  
 commonly cholerick") recurs in Day's  
*Ile of Gulls*, "Though I be but a little  
 pot, I shall be as soon hot as another."  
 Grumio's small stature is alluded to,  
 lines 11, 27, and 30.

20, 21. fire, fire; cast on no water]

*Curt.* Is she so hot a shrew as she's reported?

*Gru.* She was, good Curtis, before this frost: but, thou knowest, winter tames man, woman, and beast; for it hath tamed my old master, and my new mistress, and myself, fellow Curtis. 25

*Curt.* Away, you three-inch fool! I am no beast.

*Gru.* Am I but three inches? why, thy horn is a foot; and so long am I at the least. But wilt thou make a fire, or shall I complain on thee to our mistress, whose hand, she being now at hand, thou shalt soon feel, to thy cold comfort, for being slow in thy hot office? 30

*Curt.* I prithee, good Grumio, tell me, how goes the world? 35

*Gru.* A cold world, Curtis, in every office but thine; and therefore fire: do thy duty, and have thy duty;

26. *myself*] Ff, Q; *thyself* Hanmer on Warburton's conj. 29. *thy*] Ff, Q; *my* Theobald.

Blackstone quoted as a popular catch—

"Scotland burneth, Scotland burneth.

Fire, fire;—Fire, fire;  
Cast on some more water."

22. *hot*] in the same intensive sense as "old," though Schmidt does not recognise the use. The *New Eng. Dict.*, s.v. 7, quotes c. 1400, *Destr. Troy*, 9377, "Hongur full hote"; 1613, *Pilgrimage*, 587, "The Plague is sometime so hotte."

24, 25. *winter tames* . . . *beast*] Steevens quotes from Ray's *Proverbs*, "Wedding and ill wintering tame both man and beast."

26. *myself*] Hanmer read "thyself," misled by Curtis' reply, which refers rather to Grumio's calling him "fellow."

27. *three-inch fool*] Cf. lines 6, 11, 30.

29, 30. *thy horn* . . . *least*] Warburton's explanation that Grumio has made him a cuckold, seems somewhat improbable, though in *Supposes*, III. i. 14, Crapine retorts on the cook, "If I be a beast, yet I am no horned beast." Theobald may be right in emending "*my horn*," i.e. that worn by Grumio, to give warning of his master's approach.

33. *cold comfort*] Again, *King John*, v. vii. 42, and Ben Jonson's *Alchemist*, IV. i.; "cold news," 2 *Henry VI.* III. i. 86.

38. *have thy duty*] i.e. thy due, reward; evidently proverbial. Tindale, Matt. xx. 14, "Take that which is thy duty" (*New Eng. Dict.*). Not elsewhere in Shakespeare; but cf. Lyly's *Euphues*, I. 301, line 7, "re-

for my master and mistress are almost frozen to death.

40

*Curt.* There's fire ready; and therefore, good Grumio, the news.

*Gru.* Why, "Jack, boy! ho! boy!" and as much news as thou wilt.

*Curt.* Come, you are so full of cony-catching!

45

*Gru.* Why, therefore fire; for I have caught extreme cold. Where's the cook? is supper ready, the house trimm'd, rushes strew'd, cobwebs swept; the serving-men in their new fustian, their white stockings, and every officer his wedding-garment on? Be the jacks fair within, the jills fair without, the carpets laid, and every thing in order?

50

44. *thou wilt*] *wilt thou* F I. 49. *their* (2)] *the* Ff I, 2, Q.

tained the dutie of the hirelinges, oppressed the widowes," etc.

43. "*Jack, boy! ho! boy!*" The beginning of an old catch in three parts, given, according to Rolfe, in Ravenscroft's *Pammelia*, 1609—

"Jacke, boy, ho hoy, Newes:  
The cat is in the well," etc.

(*Hen. Irv. Shakespeare.*)

45. *cony-catching*] properly of cheating, roguery (cf. v. i. 96, "Take heed . . . lest you be cony-catch'd in this business"); here of teasing evasion. Greene's pamphlets on *Conny-Catching* in 1591 and 1592 seem first to have given this slang word literary vogue. In Florio's *Montaigne*, 1603, chap. xxx. (Morley's reprint, p. 95b), occurs "those that gull and conicatch us with the assurance of an extra ordinarie facultie," etc.

48. *rushes strew'd*] fresh rushes were a mark of ceremony. Lyly's *Sapho and Phao* (1584), II. iv. 98, "straungers haue greene rushes, when daily guests are not worth a rush."

49. *fustian*] coarse cloth, of cotton and flax.

51, 52. *jacks . . . jills fair without*] The pun is obviously between Jack and Jill (Gillian), man and maid, and jack and gill, drinking measures of a half- and quarter-pint respectively (or sometimes *vice versa*). Steevens may be right in noting that the leather jack would want much cleaning inside, but "jills fair without" probably refers to the maids' smart dress as well as to burnished metal. The pun seems repeated in Quarle's *Emblems* (1635), I. x. (quoted by *New Eng. Dict.*), "Close by the jack, behold, jill Fortune stands | To wave the game."

52. *carpets laid*] i.e. over the tables, the floors being rush-strewn, line 48 (Malone); and Halliwell quotes "a carpet for a table," Inventory, 1590, Stratford-on-Avon MSS.; while in T. Heywood's *Woman Killed with Kindness*, III. ii., Jenkin demands "a carpet to cover the table." But that they were also used for the floor, and

Curt. All ready; and therefore, I pray thee,  
news. 55

Gru. First, know, my horse is tired; my master and  
mistress fallen out.

Curt. How?

Gru. Out of their saddles into the dirt; and thereby  
hangs a tale. 60

Curt. Let's ha't, good Grumio.

Gru. Lend thine ear.

Curt. Here.

Gru. There.

[Strikes him.

Curt. This is to feel a tale, not to hear a tale. 65

Gru. And therefore 'tis call'd a sensible tale: and this  
cuff was but to knock at your ear, and beseech  
listening. Now I begin: *Imprimis*, we came  
down a foul hill, my master riding behind my  
mistress,— 70

Curt. Both of one horse?

Gru. What's that to thee?

Curt. Why, a horse.

Gru. Tell thou the tale: but hadst thou not crossed  
me, thou shouldst have heard how her horse 75  
fell and she under her horse; thou shouldst  
have heard in how miry a place, how she was  
bemoil'd, how he left her with the horse upon

55. *news*] *what newes* Ff 2-4.  
ed. 2; 'tis Ff, Q.

64. Strikes him] Rowe. 65. *is*] Rowe,

especially in ladies' chambers, is clear  
from the use of "carpet knights" to  
express effeminacy in Nash's *Terrors*  
*of Night* (*Works*, ed. Grosart, iii. 231);  
and cf. Hall's *Chronicle*, Ellis' reprint,  
p. 56, "effeminate and more meete for  
a carpet than a camp." But even

when spread on a floor they were not  
regarded as fixtures, as with us (Craig).

71. *of one horse*] Cf. v. ii. 71, "I'll  
venture so much of my hawk or  
hound."

78. *bemoil'd*] "to encumber with  
dirt and mire" (Johnson). Minsheu,

her, how he Deat me because her horse stumbled,  
 how she waded through the dirt to pluck him 80  
 off me, how he swore, how she pray'd, that  
 never pray'd before, how I cried, how the horses  
 ran away, how her bridle was burst, how I lost  
 my crupper, with many things of worthy memory,  
 which now shall die in oblivion and thou return 85  
 unexperienced to thy grave.

*Curt.* By this reckoning he is more shrew than she.

*Grm.* Ay; and that thou and the proudest of you all  
 shall find when he comes home. But what talk  
 I of this? Call forth Nathaniel, Joseph, Nicholas, 90  
 Philip, Walter, Sugarsop and the rest: let their  
 heads be sleekly combed, their blue coats brushed,  
 and their garters of an indifferent knit: let them

87. *is*] omitted Q.

ed. 1627, gives *moile*, "to defile, pollute"; fr. Old French *moiler*, later *mouiller* (Skeat).

81, 82. *how he swore . . . before*] Steevens says these words are found with little change in *The Chronicle History of King Leir*, 1605, 4°. [See *Sh. Libr.*, Pt. II. vol. ii. p. 376, where, after the king of Gallia has taken a solemn oath to reinstate Leir, the usually comic Mumford kneels also, saying, "Let me pray to, that neuer pray'd before."] Grumio's narrative is entirely unrepresented in the old play.

83. *burst*] broken, as of a head-stall, III. ii. 60; and glasses, Ind. i. 8.

84. *of worthy*] S. Walker conjectured "worthy of."

87. *shrew*] of either sex. *The Sowdon of Babyloyne*, p. 66, "Lest that lurdynes come skulkyng oute | For ever they have bene shrewes," etc. (Steevens).

89. *what*] why? as *Merchant of Venice*, v. i. 151, "What talk you of

the posy or the value?" Cf. Lyly's *Gallathea*, III. i. 36, "tell me what thou aylest." In IV. iii. 176 for "how."

92. *sleekly*] smoothly. Cf. *Euphues*, I. 254, line 33, "the sleeking of their faces"; and Milton's *Comus*, 882, "Sleeking her soft alluring locks."

92. *blue coats*] a dark blue was the usual servant's dress. Reed quotes Dekker's *Belman's Night Walkes*, sig. E 3, "the other act their parts in blew coates, as they were serving men." See Nares, *s.v.*, and Ben Jonson's *The Case is Altered*, II. ii., "ever since I belonged to the blue order" (spoken by Onion, a serving-man).

93. *of an indifferent knit*] i.e. moderately handsome, in colour or pattern, e.g. with bright threads in them. Cf. *Hamlet*, III. i. 122, "indifferent honest"; II. 33, "I hope we have reformed that indifferently." Johnson explained that the garters were to be "not different," i.e. fellows; Malone as "particoloured," "indifferent,"

curtsy with their left legs, and not presume to touch a hair of my master's horse-tail till they 95  
kiss their hands. Are they all ready?

*Curt.* They are.

*Gru.* Call them forth.

*Curt.* Do you hear, ho? you must meet my master to countenance my mistress! 100

*Gru.* Why, she hath a face of her own.

*Curt.* Who knows not that?

*Gru.* Thou, it seems, that calls for company to countenance her.

*Curt.* I call them forth to credit her. 105

*Gru.* Why, she comes to borrow nothing of them.

*Enter four or five serving-men.*

*Nath.* Welcome home, Grumio!

*Phil.* How now, Grumio!

*Jos.* What, Grumio!

*Nich.* Fellow Grumio! 110

standing for "different," as in Speed's *History*, "the face of these hoasts were diverse and indifferent." Capell read "knot." A woodcut of 1627, given in Halliwell's folio ed., shows the garter tied with a large bow or rosette of ribbon, with fringe.

94. *curtsy with their left legs*] Nares, s.v. "leg," says the bow was made by "throwing out" the leg. Halliwell adds an instance from a letter of 1586, "I have been faine of late to sett the better legg afore, to handle some of my masters somewhat plainlie and roughly"; this prominence of the better leg (i.e. the right) to express defiance, confirms Grumio's warning that the respectful obeisance should be made with the left, whether by advancing it, or leaving it in front by withdrawing the right. Cf. Basse's *Sword and Buckler* (1602), 5, "A legging foote." Here, and *Tempest*, i. ii. 378, the spelling is "curtsie"; but more usually in the Folio (and once in Lyly) "cursie," indicating probably the Shakespearean pronunciation.

103. *calls*] Ff, Q; "call'st," Rowe. Abbott (*Sh. Grammar*, par. 340) cites instances of verbs in -t, where the inflection of 3rd pers. sing. is put for that of 2nd, "for euphony," e.g. *Richard II.* iv. i. 270, "Thou torments," *Richard III.* ii. i. 98, "Thou requests." This is hardly such a case, but rather a mistake, made easier by "that" as subject. Contrast *iv.* ii. 18, "I am . . . one that scorn."

*Nath.* How now, old lad?

*Gru.* Welcome, you;—how now, you;—what, you;—  
fellow, you;—and thus much for greeting. Now,  
my spruce companions, is all ready, and, all  
things neat?

115

*Nath.* All things is ready. How near is our master?

*Gru.* E'en at hand, alighted by this; and therefore  
be not—Cock's passion, silence! I hear my  
master.

*Enter PETRUCHIO and KATHARINA.*

*Pet.* Where be these knaves? What, no man at door 120  
To hold my stirrup nor to take my horse!  
Where is Nathaniel, Gregory, Philip?

*All Serv.* Here, here, sir; here, sir.

*Pet.* Here, sir! here, sir! here, sir! here, sir!  
You logger-headed and unpolish'd grooms! 125  
What, no attendance? no regard? no duty?  
Where is the foolish knave I sent before?

*Gru.* Here, sir; as foolish as I was before.

*Pet.* You peasant swain! you whoreson malt-horse drudge!

116. *All things is ready*] Malone supposes a grammatical error intended, as it may be. III. ii. 153, and IV. i. 18, are not quite similar.

118. *Cock's passion*!] God's passion! a common perversion through an intermediate "gock." *New Eng. Dict.* cites *Towneley Myst.* (c. 1460), 150, "By Cokes dere bonys," etc.

119. *Enter Petruchio and Katharina*] Of the following scene, the complaint of unreadiness, of his foot being hurt, of the burnt meat, with beating of the servants and throwing over the table and its load, are found in the old play compressed into fifteen lines (p. 519);

then the servants, left on the stage, eat up all the meat, and Ferando re-entering drives them out, and delivers a soliloquy of eleven lines, corresponding in sense to lines 188-211. The scene is given in full, *Introd.* pp. xxi-xxii.

125. *logger-headed*] block-headed; "logger," heavy, stupid, is formed from "log" (of wood) (Whitney).

129. *peasant*] generally contemptuous, as *Two Gentlemen*, IV. iv. 47 (to Launce), v. ii. 35, "that peasant Valentine."

129. *malt-horse drudge*] slow heavy horse, used to grind malt by working a treadmill. Cf. Jonson, *Every Man in*



Did I not bid thee meet me in the park, 130  
And bring along these rascal knaves with thee?

*Gru.* Nathaniel's coat, sir, was not fully made,  
And Gabriel's pumps were all unpink'd i' the heel;  
There was no link to colour Peter's hat,  
And Walter's dagger was not come from sheathing: 135  
There were none fine but Adam, Ralph, and Gregory;  
The rest were ragged, old, and beggarly;  
Yet, as they are, here are they come to meet you.

*Pet.* Go, rascals, go, and fetch my supper in.

[*Exeunt Servants.*]

[*Singing*] Where is the life that late I led— 140

Where are those—Sit down, Kate, and welcome.—  
Soud, soud, soud, soud!

140. [*Singing*] Theobald.  
Ff, Q; *those villains* Capell.

141. *those*—] Theobald, as part of song; *those*?

*his Humour*, I. iv., "no more judgement than a malt-horse"; and *St. Bartholomew's Fair*, II. vi., "a dull malt-horse"; Lyly's *Mother Bombe*, IV. ii. 213, "a malt-mare at Rochester." The notion of stupidity seems derivative from that of degradation suggested by the sight of a horse going round in a small circle.

133. *unpink'd i' the heel*] To "pink" is to pierce with small holes; "unpink'd," here, of the fraying or tearing out of some coloured silk or thread with which the pumps had been thus embroidered. Cf. "pinked porringer," *Henry VIII.* v. iv. 50.

134. *no link . . . hat*] i.e. no pitch-torch wherewith to blacken over the worn nap. Steevens quotes Greene's *Mihil Mumchance*, "selling old hats found upon dung-hills, instead of newe, blackt over with the smoake of an old linke." Johnson suggested lampblack (*New Eng. Dict.*).

140. *Where is the life, etc.*] The first line of an old ballad, supposed to be sung by one newly married or in love. Ritson mentions a song in the anthology of 1578, *A Gorgious Gallery, etc.*, "to the tune of Where is the life that late I led"; and there is a "replie" to it in one of the pieces in Clement Robinson's *Handefull of Pleasant Delites*, 1584 (*Eng. Schol. Libr.* p. 14). Pistol quotes the words, 2 *Henry IV.* v. iii. 146. Theobald, who first italicised them here, included as part of the song the next three words, "Where are those—."

142. *Soud . . . soud*] Hanmer explains by S. D. "Humming"; and Halliwell, regarding it as "the single bar of the burthen of some song," cites the following burden from Newcastle's comedy, *The Varietie*, 1649, "Soudledum, Soudledum" — "Soudledum bell," "Orebeck Soudledum, sing orum bell." Capell has S. D. "wiping him-

*Re-enter Servants with supper.*

Why, when, I say? Nay, good sweet Kate, be merry.

Off with my boots, you rogues! you villains, when?

[Sings] It was the friar of orders grey, 145  
As he forth walked on his way:—

Out, you rogue! you pluck my foot awry:  
Take that, and mend the plucking off the other.

[Strikes him.

Be merry, Kate. Some water, here; what, ho!  
Where's my spaniel Troilus? Sirrah, get you hence,  
And bid my cousin Ferdinand come hither: 151  
One, Kate, that you must kiss, and be acquainted  
with.

Where are my slippers? Shall I have some water?

*Enter one with water.*

Come, Kate, and wash, and welcome heartily.

145. [Sings] Rowe. 148. *off*] Rowe; of Ff, Q. Strikes him] Rowe. 153.  
Enter one with water] Ff, Q, after line 149.

self." Johnson explained it, like "soot," as a form of "sweet"; regarding it, I suppose, as a term of endearment addressed to Katharine. Malone thought it was merely meant to express heat and fatigue.

143. *Why, when, I say?*] Common elliptical expression of impatience, as in *Richard II.* i. i. 162 (Gaunt to Bolingbroke), "When, Harry, when? | Obedience bids I should not bid again."

145, 146. *It was the friar . . . way*] Another fragment of a lost ballad, which suggested the modern song of O'Keefe, set to music by Reeve.

147, 148. *pluck . . . plucking off*] Cf. Lyly's *Euphues*, "To the Gent. Readers"—"a shomakers mynde, who careth not so the shooe hold the plucking on."

151. *bid . . . come hither*] Steevens thinks cousin Ferdinand is mentioned merely to show Katharine that he, like everything else, is at Petruchio's command.

153. Enter one with water] Malone illustrates the custom of washing [and in the dining-room] both before and after meals from Florio's *Second Frutes*, 1591: "C. The meate is coming, let us sit downe. S. I would wash first.

You whoreson villain! will you let it fall! [*Strikes him.*]

*Kath.* Patience, I pray you; 'twas a fault unwilling. 156.

*Pet.* A whoreson beetle-headed, flap-ear'd knave!

Come, Kate, sit down; I know you have a stomach.

Will you give thanks, sweet Kate; or else shall I?

What's this? mutton?

*First Serv.*

Ay.

*Pet.*

Who brought it?

*Peter.*

I. 160

*Pet.* 'Tis burnt; and so is all the meat.

What dogs are these! where is the rascal cook?

How durst you, villains, bring it from the dresser,

And serve it thus to me that love it not?

There, take it to you, trenchers, cups, and all: 165

[*Throws the meat, etc., about the stage.*]

You heedless joltheads and unmanner'd slaves!

What, do you grumble? I'll be with you straight.

155. Strikes him] Capell. 160. Peter] F 1, Q; Ser. Ff 2-4. 165. Throws . . .] Rowe.

—What ho, bring us some water to wash our hands.—Give me a faire, cleane and white towel. . . . Bring some water (says one of the company,) when dinner is ended, to wash our hands, and set the bacin upon the board, after the English fashion, that all may wash." It was the more necessary, as Steevens adds, since the fingers were used to eat with.

157. beetle-headed] with a head like a heavy beetle or hammer, implying dullness. Cf. Lyly's *Midas*, i. ii. 66, "Thou hast a beetle head."

157. flap-ear'd] with ears hanging broad and loose.

160. mutton?] In the Induction to the old play one of the players, no doubt anticipating this scene, begs the Lord for "A shoulder of mutton for a propertie"—a request that sufficiently

negatives Halliwell's remark that such a property would necessarily be of wood or pasteboard.

166. joltheads] Launce applies the term to Speed, *Two Gentlemen*, III. i. 290. The *New Eng. Dict.* finds it first in 1533, "A mastyffe hath . . . a greate iolte head," and, of stupidity, in 1573, G. Harvey's *Letter-book*, 126, "Take him for a ioultehedd and a senseless brute." Since "jolt" (vb. or sb.) does not appear till 1599, the Dictionary (note s.v. "jolt" vb.) connects it uncertainly with "jowl," a blow on the head, or the head itself. But in Fitzherbert's *Boke of Husbandry* "jowl" is represented by "challe" in a passage discussing the horse-disease of Fives or Viues, where it clearly means "jaw-bone."

167. I'll be with you] be even with

*Kath.* I pray you, husband, be not so disquiet :

The meat was well, if you were so contented.

*Pet.* I tell thee, Kate, 'twas burnt and dried away ; 170

And I expressly am forbid to touch it,

For it engenders choler, planteth anger ;

And better 'twere that both of us did fast,

Since, of ourselves, ourselves are choleric,

Than feed it with such over-roasted flesh. 175

Be patient ; to-morrow 't shall be mended,

And, for this night, we'll fast for company :

Come, I will bring thee to thy bridal chamber.

[*Exeunt.*]

*Re-enter Servants severally.*

*Nath.* Peter, didst ever see the like ?

*Peter.* He kills her in her own humour. 180

*Re-enter CURTIS.*

*Gru.* Where is he ?

*Curt.* In her chamber, making a sermon of continency  
to her ;

180. *Re-enter Curtis*] Enter Curtis a Servant Ff, Q, after line 181. 182-  
187. *In her . . . hither*] Pope ; as prose Ff, Q.

you, a threat, as in *Midsummer Night's Dream*, III. ii. 403, and Sir Toby to Antonio (*Twelfth Night*, III. iv. 353), "I'll be with you anon." Cf. the similar use of "meet with" in Beaumont and Fletcher, *A King and No King*, II. ii., "Well, stripling, I shall meet with you," and Fletcher and Shirley's *Night Walker*, I. i., "I may meet with him | Yet ere I die, as cunning as he is."

168. *disquiet*] unquiet ; found in Thackeray's *Vanity Fair*, 1848 (*New Eng. Dict.*).

175. *over-roasted flesh*] Cf. line 170,

"burnt and dried away." Marshall well compares *Comedy of Errors*, II. ii. 63, where Dromio begs his master not to eat dry unbasted meat, "Lest it make you choleric and purchase me another dry basting."

177. *for this night, we'll fast*] In the old play, p. 519, he *promises* her food, "Come Kate wele haue other meate provided."

180. *kills her . . . humour*] *i.e.* masters her ill-temper by greater, with only a possible glance at the idea of a moral lesson.

And rails, and swears, and rates, that she, poor soul,  
 Knows not which way to stand, to look, to speak, 185  
 And sits as one new-risen from a dream.  
 Away, away! for he is coming hither. [Exeunt.]

Re-enter PETRUCHIO.

*Pet.* Thus have I politicly begun my reign,  
 And 'tis my hope to end successfully.  
 My falcon now is sharp and passing empty; 190  
 And till she stoop she must not be full-gorged,  
 For then she never looks upon her lure.  
 Another way I have to man my haggard,  
 To make her come and know her keeper's call,  
 That is, to watch her, as we watch these kites 195

187. Exeunt] Pope; omitted Ff, Q.

188-211. *Pet. Thus have I politicly, etc.*] Cf. this assurance of a feigned attitude with Prince Hal's similar assurance in soliloquy, 1 *Henry IV.* i. ii. 219-241.

190, 191. *My falcon, etc.*] The image is suggested in the old play, p. 520, "He mew her up as men do mew their hawkes, | And make her gentile come vnto the lure." . . . "As hungrie hawkes do flie vnto there lure." In Turberville's *Booke of Falconrie* (1575), ed. 1611, pp. 105-107, are directions "How to lure a Falcon lately manned" — "Secondarily that shee be sharpe set, and eager . . . And . . . the lure must be well garnished with meate on both sides" . . . (the falconer retires with the lure to a distance, giving the hawk to another man), "that he may vnhoode her as soone as you beginne to lure, and if shee come well to the lure, and stoope vpon it roundly, and seaze it eagerly, then let her feede two or three bittes vpon it, and then vnseaze her and take her from off the lure, and hoode her . . . and goe further off and lure her,

feeding her alwayes vpon the lure on the ground, and vsing the familiar voyce of Falconers as they cry when they lure."

190. *sharp . . . empty*] So *Venus and Adonis*, 55, "an empty eagle, sharp by fast."

191. *full-gorged*] Cf. *Lucrece*, 694, "the full-fed hound or gorged hawk."

193. *man my haggard*] tame my wild hawk, make accustomed to the man. Cf. Lyly, *Euphues*, II. 139, 1 (of the opposite effect), "Hawkes that waxe haggard by manning are to be cast off."

195. *watch her*] causative, keep her watching, i.e. awake. In Turberville's chapter, "How you shall manne a Falcon" (ed. 1611, pp. 100, 101), occurs — "When you feede her, you must whoope and lewre as you doe when you call a hawke, that shee may know when you will giue her meate" . . . "beare her late vpon your fist before you goe to bedde, setting her vpon a trestle or stoole very neare you, so that you may wake her often in the

That bate and beat and will not be obedient.  
 She eat no meat to-day, nor none shall eat;  
 Last night she slept not, nor to-night she shall  
     not;  
 As with the meat, some undeserved fault  
 I'll find about the making of the bed;                      200  
 And here I'll fling the pillow, there the bolster,  
 This way the coverlet, another way the sheets:  
 Ay, and amid this hurly I intend  
 That all is done in reverend care of her;  
 And in conclusion she shall watch all night:                      205  
 And if she chance to nod, I'll rail and brawl,  
 And with the clamour keep her still awake.  
 This is a way to kill a wife with kindness;  
 And thus I'll curb her mad and headstrong humour.

196. *bate*] *baite* Ff, Q.

night . . . spouting water on her face, that she may ieouke (roost, sleep) the lesse, and watching her all the night, holde her vpon your fiste vnhooded . . . and let her bee watched diuers nights together, vntill shee bee reclaymed, and Jeouke vpon the fist by day time, although to let her Jeouke also sometimes in the night, is a thing which maketh her the sooner manned." Cf. *Othello*, III. iii. 23, "My lord shall never rest, I'll watch him tame."

196. *bate and beat*] both, of beating and fluttering the wings impatiently. Italian *battere l'ali*, to flutter. Cf. Turberville, p. 91, "when she wil indure to be hooded and vnhooded, without bating."

198. *Last night she slept not*] Conjectural, thinks Marshall, on Petrucchio's part; no night has passed since the wedding.

203. *hurly*] commotion; but, though no use as "flinging" is recorded, this

instance well exhibits the derivation from "hurl."

203. *intend*] pretend, as Malone, *New Eng. Dict.*, cites *Lucrece*, 121:

"For then is Tarquine brought vnto his bed,

Intending wearinesse with heuie sprite."

208. *kill . . . with kindness*] This being a common phrase for mistaken indulgence, we need not suppose an allusion to Heywood's *A Woman Killed with Kindness*, 1607, nor adjust the date of our play thereto. Used sarcastically in Fletcher and Shirley's *Night Walker* (1633), III. iii., of Maria, who has disappeared upon her wedding-night: "My daughter, that thou kill'st with kindness, Jew"; and (of wives' treatment of husbands) in a soliloquy of Petruchio in *The Woman's Prize*, "an old play" in 1633 (*Var. Shakes.*, III. 208-210), III. iv., "some few, | For those are rarest, they are said to kill | With kindness and fair usage."

He that knows better how to tame a shrew, 210  
 Now let him speak: 'tis charity to show. [Exit.]

SCENE II.—*Padua. Before Baptista's House.*

*Enter TRANIO and HORTENSIO.*

*Tra.* Is 't possible, friend Licio, that Mistress Bianca  
 Doth fancy any other but Lucentio?

I tell you, sir, she bears me fair in hand.

*Hor.* Sir, to satisfy you in what I have said,  
 Stand by and mark the manner of his teaching. 5

*Scene II.* Before Baptista's House] Theobald. 4. *Hor.*] Ff 2-4; Luc. F 1, Q.

210. *shrew*] pronounced, as often spelt, "shrow," to rhyme with "show"; and again, v. ii. 186, to rhyme with "so." Cf. *Love's Labour's Lost*, v. ii. 46, "shrows" rhyming with "O's."

*Scene II.*

*Scene II.*] Pope transposed this with the long following scene, and commenced his Fifth Act with it. Theobald rightly objected on the ground that Hortensio's visit to Petruchio in scene iii. cannot properly be paid before his compact of renunciation with Tranio (cf. lines 28-33, 54), and also that it brings the Pedant's second entry as Vincentio too close upon his first exit with Tranio.

3. *bears me fair in hand*] "to bear in hand" is given by *New Eng. Dict.* as = Fr. *maintenir*, Med. Lat. *manūtēre*. The majority of instances quoted have some sense of falsity, in accusation as Chaucer's *Man of Lawes Tale*, 522, "This false knight . . . Berth hir on hond that she hath doon this thing" (cf. Skeat's note *in loc.*), or in persuasion as *Wife of Bath's Proh.* 232, "A wys wyf, if that she can hir good, | Shal

beren him on hond the cow (chough) is wood," and Bercher's *Nobylytye off Wyemen* (ed. Roxb. Club, p. 104, line 28), "They that vse to flatter ye, and bear ye in hand off this and that, ye aught rather to Suspect then credyt"; and a passage quoted by Gifford from Pope's *Life of Bishop Ward* (1697) explains the phrase in the sense of amusing *falsely*, "My Lord, I might bear you in hand, a Western frase, signifying to delay, or keep in expectation, and feed you with promises, or at least hopes, that I should cure you in some competent time," etc. Examination of the other passages where it appears in Shakespeare shows that the notion of deceit is due to the other words with which it is used, e.g. "falsely borne in hand," *Hamlet*, II. ii. 67; here, at least, only of continuance in one tone or treatment, specified by "fair." In Fletcher (and Massinger?)'s *Custom of the Country* (1619-22), IV. iii. 101, "bear her fair" = maintain a courteous bearing to her, though the context implies deceit to gain time. Cf. note, Var. Ed.

*Enter* BIANCA *and* LUCENTIO.

*Luc.* Now, mistress, profit you in what you read?

*Bian.* What, master, read you? first resolve me that.

*Luc.* I read that I profess, the Art to Love.

*Bian.* And may you prove, sir, master of your art!

*Luc.* While you, sweet dear, prove mistress of my heart! 10

*Hor.* Quick proceeders, marry! Now, tell me, I pray,  
You that durst swear that your mistress Bianca  
Loved none in the world so well as Lucentio.

*Tra.* O despiteful love! unconstant womankind!

I tell thee, Licio, this is wonderful. 15

*Hor.* Mistake no more: I am not Licio,  
Nor a musician, as I seem to be;  
But one that scorn to live in this disguise,  
For such a one as leaves a gentleman,  
And makes a god of such a cullion: 20  
Know, sir, that I am call'd Hortensio.

*Tra.* Signior Hortensio, I have often heard  
Of your entire affection to Bianca;  
And since mine eyes are witness of her lightness,

5. and *Luc.*] Rowe. 6, 8. *Luc.*] Ff. 2-4; *Hor.* F 1, Q. 7. *you? first*] Theobald; *you first*, Ff, Q. 13. *none*] Rowe; *me* Ff, Q.

8. *read . . . the Art to Love*] i.e. Ovid's *Ars Amandi*, as Candius with Livia in Lyly's *Mother Bombsie*, i. iii. 136.

11-13. *Quick . . . Lucentio*] The same dancing irregular measure as in i. i. 241-250, etc., and compare the rhymes "pray," "Bianca," with "why," "weighty," in that passage. It is verse composed on a different and earlier principle, like that of *Damon and Pithias*, c. 1564; dactylic or anapestic, with what Puttenham would call "cesure" more marked.

11. *proceeders*] of advance from stage to stage, as (Malone suggested) in the academic "proceed M.A."; cf. "master of your art," line 9.

18. *scorn*] error for "scorns." Contrast iv. i. 103 (note).

20. *cullion*] general term of contempt, properly a testicle, as in Caxton's *Reynard the Fox*, p. 22 (ed. Arber), "His colyon or balocke stone." Used in Browning's *Fra Lippo Lippi*, "Your cullion's hanging face."



I will with you, if you be so contented, 25  
 Forswear Bianca and her love for ever.

*Hor.* See, how they kiss and court! Signior Lucentio,  
 Here is my hand, and here I firmly vow  
 Never to woo her more, but do forswear her,  
 As one unworthy all the former favours 30  
 That I have fondly flatter'd her withal.

*Tra.* And here I take the like unfeigned oath,  
 Never to marry with her though she would entreat:  
 Fie on her! see, how beastly she doth court him!

*Hor.* Would all the world but he had quite forsworn! 35  
 For me, that I may surely keep mine oath,  
 I will be married to a wealthy widow,  
 Ere three days pass, which hath as long loved me  
 As I have loved this proud disdainful haggard.  
 And so farewell, Signior Lucentio. 40  
 Kindness in women, not their beauteous looks,  
 Shall win my love: and so I take my leave,  
 In resolution as I swore before. [*Exit.*]

*Tra.* Mistress Bianca, bless you with such grace  
 As 'longeth to a lover's blessed case! 45  
 Nay, I have ta'en you napping, gentle love,  
 And have forsworn you with Hortensio.

*Bian.* Tranio, you jest: but have you both forsworn me?

*Tra.* Mistress, we have.

*Luc.* Then we are rid of Licio.

31. *her*] Ff 3, 4; *them* Ff 1, 2, Q. 35, 36. *forsworn! . . . oath.*] Rowe (*for-*  
*sworn her.*); *forsworn . . . oath.* Ff, Q. 43. *Exit*] Rowe; omitted Ff, Q.

25, 26. *I will with you . . . For-* haps specially to Gremio. Hortensio  
*swear Bianca*] The clever conduct of doesn't suppose that she will marry  
 the intrigue again claims notice. Cambio, the "he" of the text.

35. *Would . . . forsworn*] This natural 46. *ta'en you napping*] witnessed  
 spite of unsuccessful love refers per- your billing and cooing.

*Tra.* I' faith, he'll have a lusty widow now; 50

That shall be woo'd and wedded in a day.

*Bian.* God give him joy.

*Tra.* Ay, and he'll tame her.

*Bian.*

He says so, Tranio.

*Tra.* Faith he is gone unto the taming-school.

*Bian.* The taming-school! what, is there such a place? 55

*Tra.* Ay, mistress, and Petruchio is the master;  
That teacheth tricks eleven and twenty long,  
To tame a shrew and charm her chattering tongue.

*Enter BIONDELLO.*

*Bion.* O master, master, I have watch'd so long

That I am dog-weary! but at last I spied 60

An ancient angel coming down the hill,

53-56. *Ay, and . . . master*] one of the closest reproductions of the old play that our own affords:

"*Aur.* . . . Polidor shortly shall be wed,

And he meanes to tame his wife ere long.

*Val.* He saies so.

*Aur.* Faith he's gon vnto the taming schoole.

*Val.* The taming schoole; why is there such a place?

*Aur.* I: and Ferando is the Maister of the schoole"

(p. 521).

57. *tricks eleven and twenty long*] Douce says "eleven and twenty" is equivalent to "eleven score," and that the phrase means no more than extraordinary tricks. I think, with Halliwell, an allusion to the card-game, Trentuno (cf. i. ii. 33, note), more probable, *i.e.* tricks that meet the needs of the case.

60. *dog-weary*] utterly weary; cf. "dog-tired," "dog-lame," the comparison in these cases being to a dog

after a day's hunting, and better grounded than "than a cat" of i. ii. 116. John Davies' 19th Epigram, "Ad Cineam," ridicules the perpetual appeal to the dog for a comparison.

61. *ancient angel*] Theobald read "engle" in the sense of "tool," "gull," which Hanmer, following, derived from French *engluer*, to catch with bird-lime. Gifford approved because in the corresponding passage of Gascoigne's *Supposes*, Erostrato (=Tranio) says, "I met, at the foote of the hill, a gentleman riding . . . and as me thought by his habite and his lookes he should be none of the wisest" (*Poems*, ed. Hazlitt, i. 213), and again (p. 215), "The gentleman beeing (as I gessed at the first a mā of smal *sapientia*," etc. But "engle" is not found elsewhere in Shakespeare; nor is this assumption of foolishness quite consistent with Biondello's further description, lines 63-65. "Angel," literally, is impossible; to suppose a misspelling for "angle," alluding to his bent figure, or as=oddy, too forced. Halliwell is

Will serve the turn.

*Tra.*

What is he, Biondello?

*Bion.* Master, a Marcantant, or a pedant,

I know not what; but formal in apparel,

In gait and countenance surly like a father.

65

*Luc.* And what of him, Tranio?

*Tra.* If he be credulous and trust my tale,

I'll make him glad to seem Vincentio,

And give assurance to Baptista Minola,

As if he were the right Vincentio.

70

Take in your love, and then let me alone.

[*Exeunt Lucentio and Bianca.*]

*Enter a Pedant.*

*Ped.* God save you, sir!

*Tra.*

And you, sir! you are welcome.

63. *Marcantant*] Ff, Q; *mercantante* Capell. 65. *surly*] Ff 2-4; *surely* F  
i, Q. 71. *Take in*] Theobald; Par. *Take me* F i, Q; *Take me* Ff 2-4.  
Exeunt L. and B.] Rowe.

surely right in his hesitating explanation as the *coin* (worth ten shillings). He cites Cotgrave, "*Angelot à la grosse escaille*—an old angel; and by metaphor, a fellow of th' old, sound, honest, and worthie stamp." In Beaumont and Fletcher, *Scornful Ladie*, i. ii., Young Loveless calls Savile, the steward who tries to curb his extravagance, "old Harry groat," and (ii. iii.) Morecraft the usurer, "old angel-gold."

63. *Marcantant*] Capell's suggested "mercantante" occurs, as Italian, in Florio's *World of Wordes*, 1598, and Ariosto's *La Cass.* ii. i., and Marshall quotes an instance of "Mercadante" (a synonym in Florio) from Brome's *Novella*, i. ii. (1653): but we need not correct Biondello's mistake.

65. *surly*] Halliwell says that "surly" and "surely" are interchange-

able in early English books. Bosworth (1838) gives A.S. *surelice* for "sourly" (the same word).

71. *Take in*] I see little point in Halliwell's comment on the reading of F i that "perhaps the printer read it *Partake me*."

71. a Pedant] travelling scholar or educationist (so III. i. 4, 48, 87, of the supposed Cambio), whose function as the controller of youthful tastes and inclinations would make him a natural object of dramatic ridicule. Gifford quotes Montaigne [*Essais*, i. 24], "I was often, when a boy, wonderfully concerned to see, in the Italian farce, a pedant always brought in as the *fool of the play*." Dr. Furnivall has noted Shakespeare's tendency to laugh at schoolmasters in his early work; e.g. Holofernes in *Love's Labour's Lost*, and Pinch in *Comedy of Errors*, iv. iv.

Travel you far on, or are you at the farthest?

*Ped.* Sir, at the farthest for a week or two:

But then up farther, and as far as Rome;

75

And so to Tripoli, if God lend me life.

*Tra.* What countryman, I pray?

*Ped.* Of Mantua.

*Tra.* Of Mantua, sir? marry, God forbid!

And come to Padua, careless of your life?

*Ped.* My life, sir! how, I pray? for that goes hard.

80

*Tra.* 'Tis death for any one in Mantua

To come to Padua. Know you not the cause?

Your ships are stay'd at Venice; and the Duke,

For private quarrel 'twixt your Duke and him,

Hath publish'd and proclaim'd it openly:

85

'Tis marvel, but that you are but newly come,

You might have heard it else proclaim'd about.

*Ped.* Alas, sir, it is worse for me than so!

For I have bills for money by exchange

From Florence, and must here deliver them.

90

*Tra.* Well, sir, to do you courtesy,

This will I do, and this I will advise you:

First, tell me, have you ever been at Pisa?

*Ped.* Ay, sir, in Pisa have I often been;

75, 76. *then up farther . . . Rome . . . Tripoli*] So in *Supposes* (II. i. p. 214) the traveller who is induced to personate Dulippo's father "had come from Venice, then from Padua, now was going to Ferrara, and so to his country, whiche is Scienna."

81-85. *'Tis death . . . come to Padua, etc.*] In *Supposes* Erostrato feigns that the ambassadors of Hercules, Duke of Ferrara, had been robbed by the Sienese of a costly present they were

carrying to the king of Naples, and, after vain complaint to the senate of Siena, the duke had sworn to spoil all of that city who should visit his. Marshall notes the occasional likeness to the *Comedy of Errors*; cf. I. i. 19, 20, "if any Syracusan born! Come to the bay of Ephesus, he dies."

83. *Your ships . . . Venice*] Mantua is evidently conceived as a port, as Padua in I. i. 42, where see note.

Pisa renowned for grave citizens.

95

*Tra.* Among them know you one Vincentio?

*Ped.* I know him not, but I have heard of him;

A merchant of incomparable wealth.

*Tra.* He is my father, sir; and, sooth to say,

In countenance somewhat doth resemble you. 100

*Bion.* As much as an apple doth an oyster, and all one.

[*Aside.*]

*Tra.* To save your life in this extremity,

This favour will I do you for his sake;

And think it not the worst of all your fortunes

That you are like to Sir Vincentio. 105

His name and credit shall you undertake,

And in my house you shall be friendly lodged:

Look that you take upon you as you should!

You understand me, sir: so shall you stay

Till you have done your business in the city: 110

If this be courtesy, sir, accept of it.

*Ped.* O sir, I do; and will repute you ever

The patron of my life and liberty.

*Tra.* Then go with me to make the matter good.

This, by the way, I let you understand; 115

My father is here look'd for every day,

To pass assurance of a dower in marriage

101. [*Aside*] Rowe.

95. *Pisa . . . citizens*] repeated from  
i. i. 10.

99. *He is my father*] So Erostrato  
in *Supposes* asserts Philogano to be his  
father, and induces the stranger to per-  
sonate him.

101. *apple . . . oyster*] Craig quotes  
"*Prendre Paris pour Corbeil* : to take  
an apple for an oyster," Cotgrave; and  
Calfhill's Answer to Martial's Treatise

on the Cross (ed. Parker Soc. p. 99),  
"which have learned to make quid-  
libet of quodlibet, an apple of an  
oyster."

107. *in my house you, etc.*] So Ero-  
trato, "I will finde the meanes to  
lodge you in my house."

117. *pass assurance of*] of formal  
marriage-settlement, as "assure," II. i.  
124, 337.

'Twixt me and one Baptista's daughter here:

In all these circumstances I'll instruct you:

Go with me to clothe you as becomes you.

120

[*Exeunt.*]

SCENE III.—*A Room in Petruchio's House.*

*Enter KATHARINA and GRUMIO.*

*Gru.* No, no, forsooth; I dare not for my life.

*Kath.* The more my wrong, the more his spite appears:

What, did he marry me to famish me?

Beggars, that come unto my father's door,

Upon entreaty have a present alms;

5

If not, elsewhere they meet with charity:

But I, who never knew how to entreat,

Nor never needed that I should entreat,

Am starved for meat, giddy for lack of sleep;

With oaths kept waking, and with brawling fed:

10

And that which spites me more than all these wants,

He does it under name of perfect love;

As who should say, if I should sleep or eat,

'Twere deadly sickness or else present death.

*Scene III.] Steevens; Actus Quartus. Scena Prima Ff, Q. A Room in P.'s House] Petruchio's Country-house Hammer.*

120. *clothe you . . . you*] as pedant he would be plainly dressed in some sober dark stuff. Cf. note on iv. iv. 18.

*Scene III.*

This amusing scene is very closely, and sometimes verbally, reproduced from two in the old play, given Introduction, pp. xxii-xxvi, in the first of which are found the mocking offer by Sander of successive dishes, his beating

by Katharine, the entry of Ferando and Polidor with meat, and her rebellion over the matter of thanks. The scene with the Haberdasher and Tailor occurs later, pp. 525-527, with Ferando's rejection of the cap, his criticism of the gown, the reading of the note and dispute between Sander and the Tailor (close verbal reproduction here), and the proposed start for Athens, abandoned because Kate disputes Ferando's statement of the time.

I prithee go and get me some repast ; 15

I care not what, so it be wholesome food.

*Gru.* What say you to a neat's foot?

*Kath.* 'Tis passing good : I prithee let me have it.

*Gru.* I fear it is too choleric a meat.

How say you to a fat tripe finely broil'd? 20

*Kath.* I like it well : good Grumio, fetch it me.

*Gru.* I cannot tell ; I fear 'tis choleric.

What say you to a piece of beef and mustard?

*Kath.* A dish that I do love to feed upon.

*Gru.* Ay, but the mustard is too hot a little. 25

*Kath.* Why then, the beef, and let the mustard rest.

*Gru.* Nay then, I will not : you shall have the mustard,

Or else you get no beef of Grumio.

*Kath.* Then both, or one, or anything thou wilt.

*Gru.* Why then, the mustard without the beef. 30

*Kath.* Go, get thee gone, thou false deluding slave,

[Beats him.]

19. *choleric*] F 1, Q ; *phlegmaticke* Ff 2-4.

20. *a fat tripe*] either the rumen (paunch), or the reticulum, of the stomach of a sheep or other ruminant ; the latter, called "honeycomb tripe," being the best (*Cent. Dict.*).

23. *beef*] With a learning possibly misplaced, here, Halliwell supports Grumio's suggestion—"in a choleric stomacke, beefe is better digested then a chickens legge, for as much as in a hot stomacke fine meates bee shortly adust and corrupted. Contrariwise, in a cold fleumatike stomacke grosse meate abideth long undigested," *Castell of Health*, 1595. Cf. *Midsummer Night's Dream*, III. i. 178.

25. *mustard is too hot*] Reed quotes *The Glass of Humours*, n.d., p. 60, where it is prescribed "for a choleric man to abstain from all salt, scorched,

dry meats, from mustard and such like things as will aggravate his malignant humours."

27, 28. *you shall have . . . no beef*] Halliwell thinks this may have been suggested by a story in *Wits, Fittes, and Fancies*, 1595, 4°, of a clown who, sick of a surfeit, vowed, if spared, to eat beef no more. After his recovery he desired beef, and on his sister reminding him he had vowed not to eat it, "hee answered 'True, sister, not without mustard (good L.), not without mustard.'" Halliwell compares with this scene the famous one of Sancho Panza with the physician in *Don Quixote* ; to which we may add the imitation of that in Fletcher and Massinger's *Double Marriage*, c. 1620 (Castruccio), v. i.

That feed'st me with the very name of meat:

Sorrow on thee and all the pack of you

That triumph thus upon my misery!

Go, get thee gone, I say.

35

*Enter PETRUCHIO and HORTENSIO with meat.*

*Pet.* How fares my Kate? What, sweeting, all amort?

*Hor.* Mistress, what cheer?

*Kath.* Faith, as cold as can be.

*Pet.* Pluck up thy spirits; look cheerfully upon me.

Here, love; thou see'st how diligent I am

To dress thy meat myself and bring it thee: 40

I am sure, sweet Kate, this kindness merits  
thanks.

What, not a word? Nay, then thou lov'st it not;

And all my pains is sorted to no proof.

Here, take away this dish.

*Kath.* I pray you, let it stand.

*Pet.* The poorest service is repaid with thanks; 45

And so shall mine, before you touch the meat.

32. *with the very name*] with the mere name; exactly paralleled *Two Gentlemen*, II. iv. 142, "now can I . . . dine | Upon the very naked name of love"; and cf. *Hamlet*, III. iv. 137, "the very coinage of your brain."

36. *sweeting*] properly, a sweet apple.

36. *all amort*] out of spirits (French *à la mort*); the only other Shakspearean instance being *1 Henry VI.* III. ii. 124. Howell's *Lexicon*, "all-amort, *triste, pensatif*." Cf. Lyly's *Midas*, v. ii. 99, "*Pet.* How now, Motto, whatt all a mort? *Mot.* I am as melancholy as a cat." Keats uses the archaism in the *Eve of St. Agnes*, stanza 8, "all amort Save to St. Agnes," etc.

39, 40. *Here, love . . . meat*] In the old play the S. D. runs, "Enter Ferando with a peece of mete vpon his daggers point and Polidor with him"; intended, says Steevens, to ridicule Marlowe's Tamburlaine, who treats Bajazet, his captive, in the same manner (*Part I.* iv. 4).

43. *sorted to no proof*] attended by no corresponding result or fruit. Cf. "sorted with his wish," *Two Gentlemen*, I. iii. 63; "sorteth to ill end," Greene's *Bac. and Bung.*, sc. xi. 117.

46. *so shall mine, before*] no comma in Ff, Q; were not the ellipse of the verb "be" so common, I should propose "mine be, fore."



*Kath.* I thank you, sir.

*Hor.* Signior Petruchio, fie! you are to blame.

Come, Mistress Kate, I'll bear you company.

*Pet.* Eat it up all, Hortensio, if thou lovest me. [*Aside.* 50

Much good do it unto thy gentle heart!

Kate, eat apace: and now, my honey love,

Will we return unto thy father's house,

And revel it as bravely as the best,

With silken coats and caps and golden rings, 55

With ruffs and cuffs and fardingales and things;

With scarfs and fans and double change of bravery,

With amber bracelets, beads and all this knavery.

What, hast thou dined? The tailor stays thy leisure,

To deck thy body with his ruffling treasure. 60

*Enter Tailor.*

Come, tailor, let us see these ornaments;

Lay forth the gown.

50. *me.*] *mees*: Ff, Q; *me*, Rowe. *Aside*] Theobald.

56. *and things*] Steevens compares II. i. 317, "We will have rings, and things, and fine array."

57. *bravery*] finery; cf. I. ii. 218.

58. *amber bracelets*] "necklace amber" is among Autolycus' wares, *Winter's Tale*, IV. iv. 224, and necklaces of amber beads, the size of a cherry, are still worn. The *New Eng. Dict.* quotes from a Richmond Will of 1556, '89, "One paire of long beads of awmer."

60. *ruffling*] gay, swaggering. Pope read "rustling." It may be of sound, fluttering motion, or inflation, with derivative sense of swagger. Malone cited *Euphuus*, II. 89, line 13, "Shall I ruffle in newe deuices, with Chaines,

with Bracelettes, with Rings, and Roabes?" and in illustration of the ladies' tailor, *ibid.* p. 10, "To the Ladies"—"if a Tailour make your gowne too little," etc. Of noise, in *King Lear*, II. iv. 304, "the bleak winds do sorely ruffle" (Qq "russel")—and perhaps Drayton's *Battle of Agincourt*, 1627, "With ruffling banners that do brave the sky"; and Halliwell cites Burton's *Anat. of Melan.*, "She walks along, and with the ruffling of her clothes, makes men looke at her." The *Temple Shakespeare* quotes in favour of "rustling" Mrs. Quickly's "rushing in silk and gold," *Merry Wives*, II. ii. 68.

*Enter Haberdasher.*

What news with you, sir?

*Hab.* Here is the cap your worship did bespeak.

*Pet.* Why, this was moulded on a porringer:

A velvet dish! fie, fie! 'tis lewd and filthy: 65

Why, 'tis a cockle or a walnut-shell,

A knack, a toy, a trick, a baby's cap:

Away with it! come, let me have a bigger.

*Kath.* I'll have no bigger: this doth fit the time,

And gentlewomen wear such caps as these. 70

*Pet.* When you are gentle, you shall have one too,

And not till then.

*Hor.* That will not be in haste. [*Aside.*

*Kath.* Why, sir, I trust I may have leave to speak;

And speak I will; I am no child, no babe:

Your betters have endured me say my mind, 75

And if you cannot, best you stop your ears.

My tongue will tell the anger of my heart,

Or else my heart concealing it will break;

63. *Hab.* *J* Rowe; *Ff*, *Q*.

72. *Aside*] *Hanmer*.

63. *Hab.* *J* "Fel." of *Ff*, *Q* is probably for "Fellow"; it cannot be an abbreviation for any name in the Folio's list of actors.

64. *porringer*] Steevens compares *Henry VIII.* v. iv. 50, "rail'd upon me till her pink'd porringer fell off her head."

65. *A velvet dish*] *i.e.* made of velvet; cf. line 82, "a silken pie," and *Returne from Parnassus*, Pt. II. iv. ii. (l. 1716), "with a rounde Velvet dish on his head."

66. *cockle*] cockleshell.

67. *knack*] sweetmeat or pastry. Cf. *Lyly's Sapho and Phao*, v. ii. 22,

"Thou shalt sitte in my lappe, I will . . . feede thee with all these fine knackes," and our use of "confections" for millinery.

71. *When you are gentle, etc.*] "One of Shakespeare's touches, showing a dignity which Ferando lacks" (Marshall). In the previous scene Ferando promises her return home "when you'r meeke and gentell but not before."

73. *Why, sir, I trust, etc.*] Warburton notices how natural, even after the previous submission, is this last outburst on the article of dress.

77, 78. *My tongue . . . will break*] So

And rather than it shall, I will be free  
Even to the uttermost, as I please, in words. 80

*Pet.* Why, thou say'st true; it is a paltry cap,  
A custard-coffin; a bauble, a silken pie:  
I love thee well, in that thou likest it not.

*Kath.* Love me or love me not, I like the cap;  
And it I will have, or I will have none. 85

[*Exit Haberdasher.*]

*Pet.* Thy gown? why, ay: come, tailor, let us see't.  
O mercy, God! what masquing stuff is here?  
What's this? a sleeve? 'tis like a demi-cannon:  
What, up and down, carved like an apple-tart?  
Here's snip and nip and cut and slish and slash, 90  
Like to a censer in a barber's shop:  
Why, what, a devil's name, tailor, call'st thou  
this?

*Hor.* I see she's like to have neither cap nor gown. [*Aside.*]

81. a] omitted F 1. 85. Exit Hab.] Cambridge; omitted Ff, Q. 92.  
a] Ff, Q; i' Edd. *tailor*] a *Tailor* Q, *Trilor* F 4. 93. *Aside*] Theobald.

*Macbeth*, iv. iii. 209, "Give sorrow words: the grief that does not speak | Whispers the o'erfraught heart and bids it break."

82. *custard-coffin*] the crust which covers, and sometimes also lines, the dish. Steevens cites Jonson's *Masque of Gypsies*, "coffin'd in crust," and *Barth. Fair* (of a woman's cap), "for all her velvet custard on her head." Cf. *Titus Andronicus*, v. ii. 129, "And of the paste a coffin will I rear."

85. Exit Hab.] Nowhere marked in Ff, Q, and first recorded by Collier (1853) with the Tailor's at line 169. Dyce remarked, "awkward as this may be, there is nothing in the dialogue of the scene which warrants our dismissing him sooner"; but the Cambridge

Editors place it here, probably influenced by Ferando's "Sirra begone with it" to the Haberdasher just before the Tailor's entry (p. 525). The cap, to which the gown was postponed at line 62, may perhaps most fitly be dismissed here.

88. *demi-cannon*] *New Eng. Dict.* quotes Harrison's mention among ordnance (*Description of England*, ii. xvi.) of "Demie Canon six thousand pounds, and six inches and a halfe within the mouth." The epithet is suggested by the shape of the "trunk sleeve," line 142, loose and full in the upper arm and close-fitting below.

91. *censer*] fumigator; brazier with perforated cover to emit the smoke of burning perfumes.

- Tai.* You bid me make it orderly and well,  
According to the fashion and the time. 95
- Pet.* Marry, and did; but if you be remember'd,  
I did not bid you mar it to the time.  
Go, hop me over every kennel home,  
For you shall hop without my custom, sir:  
I'll none of it: hence! make your best of it. 100
- Kath.* I never saw a better-fashion'd gown,  
More quaint, more pleasing, nor more commend-  
able:  
Belike you mean to make a puppet of me.
- Pet.* Why, true; he means to make a puppet of thee.
- Tai.* She says your worship means to make a puppet 105  
of her.
- Pet.* O monstrous arrogance! Thou liest, thou thread,  
thou thimble,  
Thou yard, three-quarters, half-yard, quarter, nail!  
Thou flea, thou nit, thou winter-cricket thou! 110  
Braved in mine own house with a skein of thread?  
Away, thou rag, thou quantity, thou remnant;

96. *and did*] Ff, Q. 107, 108. *O . . . thimble*] one line, Capell; two Ff, Q. 107. *monstrous*] *most monstrous* Ff 2-4. 109. *yard,*] Ff 2-4; *yard* F 1, Q.

96. *and did*] for ellipse of pronoun subject, cf. *Twelfth Night*, v. i. 188, "That's all one: has hurt me, and there's the end on't."

98. *kennel*] gutter, the same word as "channel," Old English and French *canal* or *chanel*. "Canal" was a re-fashioning in sixteenth century after Latin or Italian *canale* (*New Eng. Dict.*). Cf. *Euphues*, I. p. 188, line 33: "dronken sottes wallowing in euery channell."

102. *quaint*] cunning, skilful, pretty—not odd. Cf. III. ii. 149 note.

103, 104. *Belike . . . of thee*] verbally from the old play.

112. *rag*] term of contempt—(1) scrap, as here, and "rags of France," *Richard III.* v. iii. 328; (2) ragged beggar, as *Timon of Athens*, IV. iii. 271; (3) mere pretence or shadow, "thou rag of honour," *Richard III.* I. iii. 233. (Cf. Dyce's *Glossary*, ed. Littledale.) "Ragge" applied to the witch of Brainford (*Merry Wives*, IV. ii. 194—Folio) may be of (3), or misprint for "Hagge."

Or I shall so be-mete thee with thy yard,  
As thou shalt think on prating whilst thou livest!

I tell thee, I, that thou hast marr'd her gown. 115

*Tai.* Your worship is deceived; the gown is made  
Just as my master had direction:

Grumio gave order how it should be done.

*Gru.* I gave him no order; I gave him the stuff.

*Tai.* But how did you desire it should be made? 120

*Gru.* Marry, sir, with needle and thread.

*Tai.* But did you not request to have it cut?

*Gru.* Thou hast faced many things.

*Tai.* I have.

*Gru.* Face not me: thou hast braved many men; 125  
brave not me; I will neither be faced nor braved.

I say unto thee, I bid thy master cut out the  
gown, but I did not bid him cut it to pieces:  
ergo, thou liest.

*Tai.* Why, here is the note of the fashion to 130  
testify.

*Pet.* Read it.

*Gru.* The note lies in's throat if he say I  
said so.

*Tai.* [*reads*] "Imprimis, a loose bodied gown:" 135

*Gru.* Master, if ever I said loose-bodied gown, sew

135, 140, 142, 144 [*reads*] Capell. 135, 136. *loose bodied* . . . *loose-bodied*]  
Ff, Q.

113. *be-mete* be-measure; "yard" is the "mete-yard" of line 153.

123-126. *Thou hast faced* . . . *braved* verbally from the old play. "Faced," of fine lace or trimming on stuff; and of offensive bearing, as *Roist. Doist.* i. i. 35. "Braved," made them fine; cf. i. ii. 218.

130-143. *Why* . . . *two sleeves* almost verbally from old play, p. 526.

133. *lies in's throat* of a premeditated lie.

136. *loose-bodied, etc.* Sander says, "loose bodies gown," and "sew me in a seame," etc.; but Steevens quotes Middleton's *Michaelmas Term*, 1607, to

me in the skirts of it, and beat me to death with  
a bottom of brown thread: I said a gown.

*Pet.* Proceed.

*Tai.* [*reads*] "With a small compassed cape:" 140

*Gru.* I confess the cape.

*Tai.* [*reads*] "With a trunk sleeve:"

*Gru.* I confess two sleeves.

*Tai.* [*reads*] "The sleeves curiously cut."

*Pet.* Ay, there's the villainy. 145

*Gru.* Error i' the bill, sir; error i' the bill! I com-  
manded the sleeves should be cut out, and sewed  
up again; and that I'll prove upon thee, though  
thy little finger be armed in a thimble.

*Tai.* This is true that I say: an I had thee in place 150  
where, thou shouldst know it.

*Gru.* I am for thee straight: take thou the bill,  
give me thy mete-yard, and spare not me.

*Hor.* God-a-mercy, Grumio! then he shall have no  
odds. 155

*Pet.* Well, sir, in brief, the gown is not for me.

*Gru.* You are i' the right, sir: 'tis for my mistress.

*Pet.* Go, take it up unto thy master's use.

150. *an*] Pope; and *Ff*, Q. 151. *where*,] Q, *Ff* 3, 4; *where* *Ff* 1, 2.

show that loose-bodied gowns were worn by loose women. Cf. Lyly's *Works*, i. 179, 462, loose attire for loose people.

138. *a bottom of brown thread*] properly the nucleus or centre on which thread was wound, then the skein or ball of thread itself. Cf. *New Eng. Dict.* s.v.

140. *small compassed cape*] ("a faire round compass cape," old play) one with the edge forming a circle; as a circular bow-window is called a

"compassed" window in *Troilus and Cressida*, i. ii. 120 (Halliwell).

142. *trunk sleeve*] See note on "demi-cannon," line 88.

150, 151. *in place where*] in a fit place; so *Prisius* in *Mother Bombe*, i. iii. 25, "wert thou in place where, I would teach thee to cog."

152. *bill*] with quibble on the weapon, "brown (painted) bill," used by watchmen.

158-163. *Go, take it up . . . use*] almost without verbal change from the

*Gr.* Villain, not for thy life: take up my mistress' gown for thy master's use! 160

*Pet.* Why, sir, what's your conceit in that?

*Gr.* O, sir, the conceit is deeper than you think for: Take up my mistress' gown to his master's use! O, fie, fie, fie!

*Pet.* Hortensio, say thou wilt see the tailor paid. [*Aside.* Go take it hence; be gone, and say no more. 166

*Hor.* [*Aside*] Tailor, I'll pay thee for thy gown to-morrow: Take no unkindness of his hasty words: Away! I say; commend me to thy master.

[*Exit Tailor.*]

*Pet.* Well, come, my Kate; we will unto your father's 170  
Even in these honest mean habiliments:  
Our purses shall be proud, our garments poor;  
For 'tis the mind that makes the body rich;  
And as the sun breaks through the darkest clouds,  
So honour peereth in the meanest habit. 175

165. *Aside*] Rowe. 167. *Aside*] Capell. 175. *peereth*] Ff, Q; '*peareth* Capell conj.

old play. Petruchio means "let thy master make what use he can of it."

165. *Hortensio*, say, etc.] In the old play Ferando himself whispers the Tailor in the same sense.

170-181. *Well, come . . . mean array*] These famous lines are thus represented in the old play:

"Come Kate we now will go see thy fathers house

Euen in these honest meane abilliments,

Our purses shall be rich, our garments plaine,

To shrowd our bodies from the winter rage,

And thats inough, what should we care for more."

In *Two Gentlemen*, iv. i. 13, Valentine

tells the outlaws, "My riches are these poor habiliments." Cf. Introduction, p. xliii, note.

173. *For 'tis the mind . . . rich*] Cf. Spenser's *Hymne in honour of Beautie*, st. 19:

"For of the soule the bodie forme doth take;

For soule is forme, and doth the bodie make."

174, 175. *And as the sun . . . meanest habit*] In the prose tract *The History of Patient Grisel*, 1619, but probably originally printed before 1590 (Percy Soc., *Early Eng. Poetry*, No. 18), the Marquess, having undeceived Grissel, bids her "sit downe till the dinner is done, and bid the company welcome in this poore attire; for the sun will break

What is the jay more precious than the lark,  
 Because his feathers are more beautiful?  
 Or is the adder better than the eel,  
 Because his painted skin contents the eye?  
 O, no, good Kate; neither art thou the worse 180  
 For this poor furniture and mean array.  
 If thou account'st it shame, lay it on me;  
 And therefore frolic: we will hence forthwith,  
 To feast and sport us at thy father's house.  
 Go, call my men, and let us straight to him; 185  
 And bring our horses unto Long-lane end;  
 There will we mount, and thither walk on foot.  
 Let's see; I think 'tis now some seven o'clock,  
 And well we may come there by dinner-time:

*Kath.* I dare assure you, sir, 'tis almost two; 190  
 And 'twill be supper-time ere you come there.

*Pet.* It shall be seven ere I go to horse:  
 Look, what I speak, or do, or think to do,  
 You are still crossing it. Sirs, let't alone:  
 I will not go to-day; and ere I do, 195  
 It shall be what o'clock I say it is.

*Hor.* Why, so this gallant will command the sun.

[*Exeunt.*]

176, 177. *lark*, . . . *beautiful*? Ff 2-4; *Larke*? . . . *beautiful*. F I, Q.  
 182. *account'st*] Rowe; *accountedst* Ff, Q. 197. *Exeunt*] Rowe; omitted  
 Ff, Q.

through slender clouds, and vertue  
 shine in base array"—words which  
 Shakespeare, who alludes to Grissel's  
 patience in II. i. 289, had probably  
 read.

176. *What*] how. In IV. i. 89 for  
 "why."

188. *seven o'clock*] "nine a clocke"  
 in the old play, though Kate states the  
 correct hour as "allreadie past two."

189-191. *dinner-time* . . . *supper-*  
*time*] about 11.0 a.m., and 6.0-7.0 p.m.  
 respectively (Drake).



SCENE IV.—*Padua. Before Baptista's House.**Enter TRANIO, and the Pedant dressed like Vincentio.**Tra.* Sir, this is the house: please it you that I call?*Ped.* Ay, what else? and but I be deceived

Signior Baptista may remember me,

Near twenty years ago, in Genoa,

Where we were lodgers at the Pegasus. 5

*Tra.* 'Tis well; and hold your own, in any case,

With such austerity as 'longeth to a father.

*Ped.* I warrant you.*Enter BIONDELLO.*

But, sir, here comes your boy;

'Twere good he were school'd.

*Tra.* Fear you not him. Sirrah Biondello, 10

Now do your duty thoroughly, I advise you:

*Scene IV. Before B.'s House]* Theobald. 1. *Sir]* Theobald; *Sirs* Ff, Q.  
 5. *Where, etc.]* Theobald; *Tra. Where, etc.,* Ff, Q.

2. *what else?*] in assent, as *Coriolanus*, iv. vi. 149, and Lyly's *Midas*, v. ii. 21.

3. *may remember me]* a feigned reminiscence, given merely as example that he can act the part required. Not knowing Vincentio (iv. ii. 97), he could hardly know of any such meeting between him and Baptista; and to remind Baptista of any previous meeting with himself, the Pedant, would give away the whole scheme.

5. *Where . . . the Pegasus]* "The Pegasus is the arms of the Middle Temple; and hence became a popular sign. 'Meete me an houre hence at the signe of the Pegasus in Cheapside,'

*Retourne from Parnassus*, Pt. II. i. ii. (2. 338)" (Steevens). Other inn-signs in Shakespeare are "the Centaur" and "the Porpentine," *Comedy of Errors*, i. ii. 9, and III. i. 116; "the Elephant," *Twelfth Night*, III. iii. 39; "the Bunch of Grapes," *Measure for Measure*, II. i. 122; "the Boar's Head" of 1 *Henry IV.*; "the Garter" of *The Merry Wives*; and perhaps "the Sagittary" in *Othello*, I. i. 159, III. 115. I have followed Theobald's correction, though with some doubt whether Ff, Q are not right in assigning this line to Tranio, who may be humorously developing the Pedant's pretence.

Imagine 'twere the right Vincentio.

*Bion.* Tut, fear not me.

*Tra.* But hast thou done thy errand to Baptista?

*Bion.* I told him that your father was at Venice; 15

And that you look'd for him this day in Padua.

*Tra.* Thou'rt a tall fellow: hold thee that to drink.

Here comes Baptista: set your countenance, sir.

*Enter BAPTISTA and LUCENTIO.*

Signior Baptista, you are happily met.

[*To the Pedant*] Sir, this is the gentleman I told you  
of: 20

I pray you, stand good father to me now,

Give me Bianca for my patrimony.

*Ped.* Soft, son! Sir, by your leave: having come to  
Padua

To gather in some debts, my son Lucentio

Made me acquainted with a weighty cause 25

Of love between your daughter and himself:

And, for the good report I hear of you,

And for the love he beareth to your daughter,

And she to him, to stay him not too long,

I am content, in a good father's care, 30

18. *Enter B. and L.*] *Enter B. and L.:* Pedant (: and Pedant Ff 2-4) booted and bare headed Ff, Q. 20. [*To the Pedant*] Capell. 23. *Soft, son!* . . . *Padua*] as one line, Ff, Q; two, Hanmer and Cambridge.

17. *a tall fellow*] generally of personal prowess and sturdiness, as *Antony and Cleopatra*, II. vi. 7, "much tall youth." Cf. IV. i. II.

18. *Enter B. and L.*] The "Pedant booted and bare headed" of Ff, Q must be to remind the reader that he is "drest like Vincentio," while Lucentio, as Cambio, enters wearing a

Pedant's dress: "booted" as befits a newly-arrived traveller, "bareheaded" in salutation of Baptista, to whom he is being introduced, while Lucentio would be wearing a close-fitting black cap. In the old play Valeria the servant gets "Phylotus the Marchant" to pass as Aurelius' father and make the required assurance, pp. 523-525, 532.

To have him match'd; and, if you please to like  
 No worse than I, upon some agreement  
 Me shall you find ready and willing  
 With one consent to have her so bestow'd;  
 For curious I cannot be with you, 35  
 Signior Baptista, of whom I hear so well.

*Bap.* Sir, pardon me in what I have to say:  
 Your plainness and your shortness please me well.  
 Right true it is, your son Lucertio here  
 Doth love my daughter, and she loveth him, 40  
 Or both dissemble deeply their affections:  
 And therefore, if you say no more than this,  
 That like a father you will deal with him,  
 And pass my daughter a sufficient dower,  
 The match is made, and all is done: 45  
 Your son shall have my daughter with consent.

*Tra.* I thank you, sir. Where, then, do you know  
 best  
 We be affied and such assurance ta'en  
 As shall with either part's agreement stand?

33. *ready and*] F 1, Q; *most ready and most* Ff 2-4. 47. *know*] Ff, Q;  
*throw* is Hanmer.

35. *curious*] of making nice difficulties.

44. *pass . . . dower*] formally settle such on her, as *All's Well*, III. vii. 35, "To marry her I'll add three thousand crowns | To what is past already." Cf. above, IV. ii. 117, "To pass assurance of a dower," and below, line 56.

45. *is made*] Hanmer inserted "fully," and Stevens not very aptly compared IV. i. 132.

48. *affied*] the formal betrothal before witnesses, a ceremony at this date held almost as binding as that of marriage itself. Accompanied by the legal settle-

ment, as here, it was also known as "assurance" or "being assured." Cf. Lyly's *Euphues*, II. 218, line 31, "wordes of assurance betweene Surlus and Camilla," and my note thereon, and *Euphues*, I. 228, line 18, "I cannot but smile to heare, that a marriage should be solemnized, where neuer was any mention of assuringe, and that the wooing should bee a day after the weddinge." Again, 2 *Henry VI.* II. iv. 80, "For daring to affy a mighty lord (Henry) | Unto the daughter of a worthless king."

*Bap.* Not in my house, Lucentio; for, you know, 50  
Pitchers have ears, and I have many servants:  
Besides, old Gremio is hearkening still;  
And happily we might be interrupted.

*Tra.* Then at my lodging, an it like you:  
There doth my father lie; and there, this night, 55  
We'll pass the business privately and well.  
Send for your daughter by your servant here;  
My boy shall fetch the scrivener presently.  
The worst is this, that, at so slender warning,  
You are like to have a thin and slender pittance. 60

*Bap.* It likes me well. Cambio, hie you home,  
And bid Bianca make her ready straight;  
And, if you will, tell what hath happened,  
Lucentio's father is arrived in Padua,  
And how she's like to be Lucentio's wife. 65

[*Exit Lucentio.*

*Bion.* I pray the gods she may with all my heart!

65. *Exit Luc.*] Rowe after line 66, assigned to Luc.; omitted Capell.

51. *Pitchers have ears*] The proverb, repeated *Richard III.* II. iv. 37, and found in Heywood's collection, 1546, "Small pitchers have wyde eares" (Sharman's reprint, p. 53), puns on the handles of water- or drinking-vessels. *Prompt. Parv.* (1440) gives "Ere of a vesselle ansa" (Craig).

53. *happily*] haply. Cf. I. ii. 56.

55. *lie*] sleep, lodge. Cf. *Euphues*, II. 54, line 6, "the Gentleman, where my Iffida lay."

61. *Cambio, hie your home*] The Camb. Edd. would correct to "Biondello," but line 85, "His daughter is to be brought by you to the supper," clearly shows Cambio to be the servant intended in line 57. In lines 57, 58 Tranio, wishing to leave Lucentio (Cambio) and Biondello together, finds

an errand for *both*; and though neither need actually leave the stage, as their supposed masters are just leaving it, and though Ff, Q provide only for Biondello's exit (at line 66—at line 71, however, they have the S. D. "Enter Luc. and Bion."), yet I have followed Rowe in sending off Lucentio (a line before he does), and Capell in deleting the old S. D. for Biondello's entry at line 71 and in making him call Lucentio back instead. It is to be noted that this device of the stolen wedding is not in the *Supposes*. There Dulipo has enjoyed Polynesta's favours for some time before the play opens, and on her father's discovery of it is confined, until released by his own father's arrival, when the marriage is formally agreed on.

*Tra.* Dally not with the gods, but get thee gone.

[*Bion. moves off.*]

Signior Baptista, shall I lead the way?

Welcome! one mess is like to be your cheer:

Come, sir; we will better it in Pisa.

70

*Bap.* I follow you.

[*Exeunt Tranio, Pedant, and Baptista.*]

*Bion.* Cambio—[*calling Luc. back.*]

*Re-enter LUCENTIO.*

*Luc.* What sayest thou, Biondello?

*Bion.* You saw my master wink and laugh upon you?

75

*Luc.* Biondello, what of that?

*Bion.* Faith, nothing; but has left me here behind, to expound the meaning or moral of his signs and tokens.

*Luc.* I pray thee, moralize them.

80

*Bion.* Then thus. Baptista is safe, talking with the deceiving father of a deceitful son.

*Luc.* And what of him?

*Bion.* His daughter is to be brought by you to the supper.

85

*Luc.* And then?

67. *Bion. moves off*] Exit Ff, Q, after line 66. Enter Peter] Ff, Q. 71.  
Exeunt T. P. and B.] Exeunt Ff, Q. 72. *Bion. Cambio*—[*calling Luc. back.*]  
Capell; Enter L. and B. Ff, Q; Re-enter B. Camb. Edd.

67.] "Enter Peter" of Ff, Q may indicate some servant come to warn Tranio that his meal is ready. There is no Peter among the actors enumerated in F 1.

69. *mess*] dish.

78. *expound . . . moral*] as the Ex-

positor in Miracle Plays, the monk at the end of tales in the *Gesta Romanorum*, or the writer or translator of fables from Æsop, Demetrius, Avienus, Phædrus, or Bidpai. Cf. *Much Ado*, III. iv. 70, 71.

*Bion.* The old priest at Saint Luke's church is at your command at all hours.

*Luc.* And what of all this?

*Bion.* I cannot tell; except they are busied about a  
counterfeit assurance: take you assurance of  
her, *cum privilegio ad imprendum solem*:  
to the church! take the priest, clerk, and some  
sufficient honest witnesses:

If this be not that you look for, I have no more  
to say, 95

But bid Bianca farewell for ever and a day.

*Luc.* Hearest thou, Biondello?

*Bion.* I cannot tarry: I knew a wench married in an  
afternoon as she went to the garden for parsley to  
stuff a rabbit; and so may you, sir: and so, adieu, 100  
sir. My master hath appointed me to go to  
Saint Luke's, to bid the priest be ready to come  
against you come with your appendix. [*Exit.*]

90. *except*] Ff 2-4; *expect* F 1, Q. 92. *privilegio ad imprendum solem*] F 1, Q; *privilegio ad Imprimendum solum* Ff 2-4. 93. *church*] *church* Ff, Q; *church*; Rann (Tyrrwhitt conj.).

92. *cum privilegio*, etc.] "with privilege of sole printing" (to correct Biondello's Latin is hardly necessary). An inscription often found on the title-pages of contemporary books, whose publishers had received such special licence or patent, for life or for a certain term; e.g. in 1559 R. Tottell receives a licence to print books on common law, and W. Seres to print books of private prayers, both for life; in 1572 T. Marsh has a special licence for certain school books; in 1574 T. Vautrollier has one for certain Latin works for ten years; and in 1575 Thomas Tallis and William Bird are licensed "to print all manner of songs

of musick" for twenty-one years. Works so printed, being exempt from the Stationers' licence, are very seldom entered on the Stationers' Register; and the large number of such patents, and consequent withdrawal of most good books from open printing, tended to pauperise the printing trade (Arber's *Transcript*, ii. pp. 18, 24). For Biondello's metaphor, cf. Dryden's *Alexander's Feast* (of Jove and Olympia), "Then round her slender waist he curl'd, | And stamp'd an image of himself, a sovereign of the world."

103. *appendix*] another allusion to books (*Henry Irving Shak.*); but Halliwell is nearer the mark in regarding it

*Luc.* I may, and will, if she be so contented :

She will be pleased ; then wherefore should I  
doubt ? 105

Hap what hap may, I'll roundly go about her :

It shall go hard if Cambio go without her. [*Exit.*]

SCENE V.—*A public Road.*

*Enter* PETRUCHIO, KATHARINA, HORTENSIO,  
and Servants.

*Pet.* Come on, a God's name ; once more toward our  
father's.

Good Lord how bright and goodly shines the moon !

*Kath.* The moon ! the sun : it is not moonlight now.

*Pet.* I say it is the moon that shines so bright.

*Kath.* I know it is the sun that shines so bright. 5

*Pet.* Now, by my mother's son, and that's myself,

It shall be moon, or star, or what I list,

Or ere I journey to your father's house.

Go on, and fetch our horses back again.

Evermore cross'd and cross'd ; nothing but cross'd ! 10

*Scene v.* A public Road.] Capell ; The street before Luc.'s house. Pope ;  
A green lane. Theobald. and Servants] Camb. ; om. Ff, Q. 1. a] Ff, Q ; ? Edd.

as an obsolete synonym for "appendage" ; he quotes Taylor's *Workes*, 1630, "this request . . . to bee digested by the players and their apendixes."

106. *roundly*] of not mincing matters, as III. ii. 216.

*Scene v.*

A public Road] Theobald's "A green lane" was suggested, I suppose, partly by Katharine's remark below, line 47,

and partly by the plan of IV. iii. 186, 187, of having the horses brought to meet them at "Long-lane end," whither they would walk on foot ; but they would be unlikely to meet Vincentio, except on the main road, even if line 9 seems to imply that, this time too, the horses had been sent on before.

9. *Go on, and fetch, etc.*] See preceding note.

*Hor.* Say as he says, or we shall never go.

*Kath.* Forward, I pray, since we have come so far,

And be it moon, or sun, or what you please:

An if you please to call it a rush-candle,

Henceforth I vow it shall be so for me. 15

*Pet.* I say it is the moon.

*Kath.* I know it is the moon.

*Pet.* Nay, then you lie: it is the blessed sun.

*Kath.* Then, God be blest, it is the blessed sun:

But sun it is not, when you say it is not;

And the moon changes even as your mind. 20

What you will have it named, even that it is;

And so it shall be, so for Katharine.

*Hor.* Petruchio, go thy ways; the field is won.

*Pet.* Well, forward, forward! thus the bowl should run,

And not unluckily against the bias. 25

But, soft! company is coming here.

*Enter VINCENTIO.*

[*To Vincentio*] Good morrow, gentle mistress: where  
away?

Tell me, sweet Kate, and tell me truly too,

Hast thou beheld a fresher gentlewoman?

Such war of white and red within her cheeks! 30

18. *is*] in F 1. 22. *be, so*] *be so* Ff, Q; *be, so*, Rowe, ed. 2; *be, sir* Capell.

27. [*To Vincentio*] Rowe.

14. *rush-candle*] Halliwell notes that the contemporary rush-candle was a veritable rush smeared with grease.

25. *the bias*] the lead which, inserted in one side of the bowl, makes it tend in that direction as it runs.

30. *war of white and red, etc.*] Marshall compares *Lucrece*, line 71, "Their

silent war of lilies and of roses"; to which I add *Venus and Adonis*, 345, 346, "To note the fighting conflict of her hue, | How white and red each other did destroy." The poet of *Henry VI.* and *Richard III.* must needs, I think, be glancing at the Wars of the Roses.



What stars do spangle heaven with such beauty,  
As those two eyes become that heavenly face?  
Fair lovely maid, once more good day to thee.  
Sweet Kate, embrace her for her beauty's sake.

*Hor.* A' will make the man mad, to make a woman of 35  
him.

*Kath.* Young budding virgin, fair and fresh and sweet,  
Whither away, or where is thy abode?  
Happy the parents of so fair a child;  
Happier the man, whom favourable stars 40  
Allot thee for his lovely bed-fellow!

*Pet.* Why, how now, Kate! I hope thou art not mad:  
This is a man, old, wrinkled, faded, wither'd;  
And not a maiden, as thou say'st he is.

*Kath.* Pardon, old father, my mistaking eyes, 45  
That have been so bedazzled with the sun,  
That every thing I look on seemeth green:

35. *a]* Ff 2-4; *the* F 1, Q. 38. *where]* Ff 2-4; *whether* F 1, Q. 41.  
*Allot]* Pope; *A lots* F 1; *Alots* Q, Ff 2-4.

31, 32. *What stars . . . become . . .*  
*face]* Mr. Craig gives me a parallel in  
*Sonnet 132*:

"Nor that full starre that ushers in  
the Eauen  
Doth halfe the glory to the sober  
West

As those two mourning eyes be-  
come thy face."

39-41. *Happy . . . bed-fellow]* from  
Golding's translations of Ovid, *Mela-*  
*morphosis*, iv. 322-326, ed. 1587, p.  
56 (first comple ed. 1567):

"right happie folke are they  
By whome thou camst into this  
world; right happie is (I say)  
Thy mother and thy sister too (if  
anie be :) good hap  
That woman had that was thy nurse,  
and gave thy mouth hir pap.

But far above all other far, more  
blis than these is shee

Whome thou vouchsafest for thy  
wife and bed-fellow for to bee."

Ovid took it from the *Odyssey*, vi. 154-  
159:

"Τρισμάκαρες μὲν σοι γὰρ πατὴρ καὶ  
πτόντια μήτηρ,  
Τρισμάκαρες δὲ καστέγγητοι . . .  
Κείνος δ' αὖ πέρη κῆρι μακάριστος  
ἔσχεον ἄλλων,  
ὅς κ' ἐσ' ἐέδνοισι βρῖσας οἰκονδ'  
ἀγάγηται."

47. *green]* the literal truth of this  
as an effect of being dazzled, is no  
impeachment to Katharine's figurative  
use of the word for "young," "fresh";  
as in III. ii. 213, and *Troilus and*  
*Cressida*, II. iii. 265 (to Nestor), "were  
your days as green as Ajax'."

Now I perceive thou art a reverend father;  
Pardon, I pray thee, for my mad mistaking.

*Pet.* Do, good old grandsire; and withal make known 50  
Which way thou travellest: if along with us,  
We shall be joyful of thy company.

*Vin.* Fair sir, and you my merry mistress,  
That with your strange encounter much amazed me,  
My name is call'd Vincentio; my dwelling Pisa; 55  
And bound I am to Padua; there to visit  
A son of mine, which long I have not seen.

*Pet.* What is his name?

*Vin.* Lucentio, gentle sir.

*Pet.* Happily met; the happier for thy son.  
And now by law, as well as reverend age, 60  
I may entitle thee my loving father:  
The sister to my wife, this gentlewoman,  
Thy son by this hath married. Wonder not,

53. *mistress*] as trisyllable.

54. *encounter*] mode of address, as *Hamlet*, v. ii. 199 (of Osric), "outward habit of encounter" (Schmidt).

63. *Thy son by this hath married*] Even if we suppose Petruchio to be thinking of the date prefixed for Bianca's wedding, and that the week's interval has passed, yet he can have no knowledge of Lucentio's success; while Hortensio, who confirms his statement, line 74, ought to recollect that Lucentio (*i.e.* Tranio) has joined him in forswearing Bianca. The inconsistency is traceable to hasty adoption of the general situation of the old play; *e.g.* Ferando, as he hurried Kate from her home, told her,

"When as thy sisters here shall be espoused,

Then thou and I will keepe our wedding day" (p. 516);

the same lapse of a week is implied in proposing their return,

"Thy sisters Kate to-morrow must be wed" (p. 527);

and the delay of a day in their departure, caused by Kate's dispute of the time, makes them too late for the actual wedding, at the close of which Alfonso comments on their absence, p. 532. But whereas in the old play there were two remaining sisters and two suitors, and no rivalry, the improvements made in our plot have destroyed the correspondence of situation at this point; which the adapter either forgets, or else expects the audience to credit Petruchio and Hortensio with the knowledge of the real Lucentio's wedding, or of Tranio's "counterfeit assurance," which they themselves possess. The mistake was gratuitous; for at the similar meeting of Ferando

Nor be not grieved: she is of good esteem,  
 Her dowry wealthy, and of worthy birth; 65  
 Beside, so qualified as may beseem  
 The spouse of any noble gentleman.

Let me embrace with old Vencentio,  
 And wander we to see thy honest son,  
 Who will of thy arrival be full joyous. 70

*Vin.* But is this true? or is it else your pleasure,  
 Like pleasant travellers, to break a jest  
 Upon the company you overtake?

*Hor.* I do assure thee, father, so it is.

*Pet.* Come, go along, and see the truth hereof; 75  
 For our first merriment hath made thee jealous.

[*Exeunt all but Hortensio.*]

*Hor.* Well, Petruchio, this has put me in heart.  
 Have to my widow! and if she be froward,  
 Then hast thou taught Hortensio to be untoward.

[*Exit.*]

72. *pleasant*] Ff 1, 2, Q; *present* Ff 3, 4. 76. *Exeunt . . .*] Warburton;  
*Exeunt* Ff, Q.

and Kate with the Duke of Cestus, the latter quits them hastily as mad folk, and hears nothing of his son's wedding till he reaches Athens.

76. *jealous*] suspicious.

76. all but *Hortensio*] *i.e.* their roads part, *Hortensio's* widow being imagined as *Petruchio's* neighbour. Cf. iv. ii. 37, 38, 50-54, passages which prepare

us for a hasty match, allowing the couple to join the wedding-party at Padua the same evening.

79. *untoward*] Marshall would read "toward" in the sense of bold, but I prefer the text in spite of the awkward elision. "Toward" and "froward" are rhymed in i. i. 68, 69, and v. ii. 180, 181.

## ACT V

SCENE I.—*Padua. Before Lucentio's House.*GREMIO *discovered.* Enter behind BIONDELLO, LUCENTIO,  
and BIANCA.*Bion.* Softly and swiftly, sir; for the priest is ready.*Luc.* I fly, Biondello: but they may chance to need  
thee at home; therefore leave us.*Bion.* Nay, faith, I'll see the church a your back;  
and then come back to my master's as soon as 5  
I can. [*Exeunt Lucentio, Bianca, and Biondello.*]*Gre.* I marvel Cambio comes not all this while.Enter PETRUCHIO, KATHARINA, VINCENTIO, GRUMIO,  
with Attendants.*Pet.* Sir, here's the door, this is Lucentio's house:

My father's bears more toward the market-place;

*Act V. Scene I.] Theobald. Before L.'s House] Pope. Gremio . . . Bianca]*  
*Camb.; Enter Bion. L. and Bianca, Gremio is out before. Ff, Q; Enter B. L.*  
*and B., Gremio walking on one side. Rowe. 4. a] Ff, Q; d' Rowe, ed. 2.*  
*5. master's] Capell; mistress Ff, Q; Master Theobald. 6. Exeunt L. B. and*  
*B.] Rowe; Exit. Ff, Q, after line 3.*

4. *a your back]* on your back, over  
you, *i.e.* see you into the church. Line  
40 seems to forbid the more natural  
sense, "at" your back, see you leave  
the church, see the ceremony over.

5. *my master's]* *i.e.* Tranio's house.  
I accept Capell's emendation (Theobald  
had read "Master"); though "mis-  
tris" of the old eds. might possibly be  
for "mysteries," business, occupations  
(cf. line 2). Lyly (*Gallathea*, iv. iv.  
19-21) puns on the two words. But  
at line 51 F 1, Q read "Mistris" for

"master's"; and "Mistris" in both  
cases is probably due to a careless  
reading aloud from a MS. "Mrs,"  
*i.e.* master's. Cf. i. ii. 18.

7. *I marvel Cambio, etc.]* Possibly  
Baptista's fear of iv. iv. 52 had been  
justified on that occasion, and Gremio  
had overheard his directions (lines 57,  
61, 62); or the latter may simply wish  
to confer with Cambio, whom he sup-  
poses to be working in his interest.  
Cf. i. ii. 155-159.

9. *bears]* lies, properly nautical.

Thither must I, and here I leave you, sir. 10

*Vin.* You shall not choose but drink before you go:

I think I shall command your welcome here,

And, by all likelihood, some cheer is toward.

[*Knocks.*

*Gre.* They're busy within; you were best knock louder. 15

*Pedant looks out of the window.*

*Ped.* What's he that knocks as he would beat down the gate?

*Vin.* Is Signior Lucentio within, sir?

*Ped.* He's within, sir, but not to be spoken withal.

*Vin.* What if a man bring him a hundred pound or two, to make merry withal? 20

*Ped.* Keep your hundred pounds to yourself: he shall need none, so long as I live.

*Pet.* Nay, I told you your son was well beloved in Padua. Do you hear, sir?—to leave frivolous circumstances,—I pray you, tell Signior Lucentio, that his father is come from Pisa, and is here at the door to speak with him. 25

*Ped.* Thou liest: his father is come from Padua, and here looking out at the window. 30

29. *from Padua*] Ff, Q; *to Padua* Pope.

13. *by all likelihood*] He judges from what he has heard of the wedding that day.

15. *Pedant . . . window*] See note on S. D., "They sit and mark," i. i. end. In the *Supposes* it is Dalio the cook to Erostrato (Tranio) who answers the summons from the window.

19. *withal*] "with," in Shakespeare, as well as "besides."

20, 21. *a hundred pound or two*] multiply by eight for present value.

25, 26. *frivolous circumstances*] immaterial detail.

29. *is come from Padua*] i.e. is here, and has been here a long time. But Tyrwhitt's emendation "from Pisa" may be right, the next words containing the needed differentiation from Petruchio's statement.

*Vin.* Art. thou his father?

*Ped.* Ay, sir; so his mother says, if I may believe her.

*Pet.* [To *Vincentio*] Why, how now, gentleman! why, this is flat knavery, to take upon you another 35 man's name.

*Ped.* Lay hands on the villain: I believe a' means to cozen somebody in this city under my countenance.

*Re-enter, BIONDELLO.*

*Bion.* I have seen them in the church together: God 40 send 'em good shipping! But who is here? mine old master *Vincentio*! now we are undone, and brought to nothing.

*Vin.* [Seeing *Biondello*] Come hither, crack-hemp.

*Bion.* I hope I may choose, sir. 45

*Vin.* Come hither, you rogue. What, have you forgot me?

*Bion.* Forgot you! no, sir: I could not forget you, for I never saw you before in all my life.

34. To *Vincentio*] Capell. 44. Seeing *Bio.*] Rowe.

32. *so his mother says*] *i.e.* the best authority: a form of ironical or humorous *meiosis*. *Tempest*, i. ii. 55, "*Mr.* Sir, are you not my father?" *Pros.* Thy mother was a piece of virtue, and | She said thou wast my daughter."

35. *flat*] This common figurative use is exactly paralleled by "plain"; "unrelieved by conditions or qualifications," *New Eng. Dict.*

38, 39. *under my countenance*] in my person, identity. Again, line 123, and

i. i. 231, "*Tranio* . . . Puts my apparel and my countenance on."

39. *Re-enter Bio.*] In the *Supposes* there is no corresponding encounter; *Litio*, the servant, arriving with *Philogano*, the father.

41. *good shipping*] good voyage, luck. Again, *The Buggbears*, iv. i. 61.

44. *crack-hemp*] *i.e.* likely to strain a rope, bound to be hung; so often, "*crack-halter*," *e.g.* *Mother Bombie*, iii. iv. 46, "*crack-halter boyes*."

45. *may choose*] am a free agent.

*Vin.* What, you notorious villain, didst thou never 50  
see thy master's father, Vincèntio?

*Bion.* What, my old worshipful old master? yes,  
marry, sir: see where he looks out of the  
window.

*Vin.* Is't so, indeed? [*Beats Biondello.* 55

*Bion.* Help, help, help! here's a madman will murder  
me. [*Exit.*

*Ped.* Help, son! help, Signior Baptista!

[*Exit from above.*

*Pet.* Prithee, Kate, let's stand aside, and see the  
end of this controversy. [*They retire.* 60

*Re-enter Pedant below; TRANIO, BAPTISTA, and  
Servants.*

*Tra.* Sir, what are you, that offer to beat my servant?

*Vin.* What am I, sir! nay, what are you, sir? O  
immortal gods! O fine villain! A silken doub-  
let! a velvet hose! a scarlet cloak! and a copat-  
tain hat! O, I am undone! I am undone! 65

51. *master's*] Ff 2-4; *Mistis* F 1, Q. 52. *my old*] Ff, *my* Q. 57. *Exit*  
Capell; omitted Ff, Q. 58. *Exit* . . .] Capell; omitted Ff, Q. 60. *They*  
*retire*] Theobald. *Re-enter* . . .] Capell; *Enter* Pedant with servants, Baptista,  
Tranio. Ff, Q.

50. *notorious*] notable, egregious.  
Cf. same phrase and sense, *Othello*,  
v. ii. 239.

63. *O fine villain! etc.*] So in the  
*Supposes*, iv. vii., Philogano recognises  
the supposed Erostrato at once for the  
servant Dulipo, and says, "Mary, sir,  
in deede you are so honorably cladde,  
it is no maruell if you loke bigge."  
"Fine" perhaps also of wits, as "fine  
spirit," *Tempest*, i. ii. 417.

64. *a velvet hose*] i.e. pair of loose  
breeches, originally one with the stock-

ing. By a sumptuary law of 1597, no  
one under the degree of a knight's  
eldest son was to wear "velvet in  
jerkyns, hose, doblets" (*Egerton*  
*Papers*, p. 250, cited by Halliwell).

64, 65. *copatain hat*] "copped, or  
pointed" (Pope). Variants are "capa-  
tain," "coptankt," "copthank," and  
"copintank"; a high conical hat  
(*Planché's Encyclop. of Costume*, i. 258,  
cited by Marshall). Cf. Gascoigne,  
*Works* (ed. Hazlitt, i. 375), "A  
Copotain hatte made on a Flemmish

while I play the good husband at home, my son  
and my servant spend all at the university.

*Tra.* How now! what's the matter?

*Bap.* What, is the man lunatic?

*Tra.* Sir, you seem a sober ancient gentleman by 70  
your habit, but your words show you a mad-  
man. Why, sir, what 'cerns it you if I wear  
pearl and gold? I thank my good father, I am  
able to maintain it.

*Vin.* Thy father! O villain! he is a sail-maker in 75  
Bergamo.

*Bap.* You mistake, sir, you mistake, sir. Pray, what  
do you think is his name?

*Vin.* His name! as if I knew not his name: I have  
brought him up ever since he was three years 80  
old, and his name is Tranio.

*Ped.* Away, away, mad ass! his name is Lucentio;  
and he is mine only son, and heir to the lands  
of me, Signior Vincentio.

*Vin.* Lucentio! Oh, he hath murdered his master! 85

72. 'cerns] Collier; cernes Ff, Q.

blocke"; "a high coptanct hat,"  
Plut. *Alexander* (1595), p. 742;  
"Apex: a suger loafe hat, a coppid  
tanke hat," *Nomenclator*. "Cop" meant  
a mound, hump, rising ground, as in  
the phrase "on copheigh," *Cowdray  
Ent.*, 1591, and in "atter-cop," spider  
(lit. bunch of poison).

66. *good husband*] economical man-  
ager. So the Duke of Cestus to  
Valeria in the old play, p. 533, "Are  
you become the Duke of Cestus son,  
And reuels with my treasure in the  
towne."

75, 76. *a sail-maker in Bergamo*] Ber-  
gamo is some twenty-five miles N.E.

of Milan. Shakespeare perhaps con-  
ceived it as a port. In the *Supposes*  
(i. ii., v. vii.) the servant is the son of  
Cleander (who corresponds to Gremio),  
and is represented as having been lost  
when the Turks captured Otranto.

79, 80. *I have brought him up, etc.*  
So *Supposes*, iv. viii., "he whome I  
brought vp of a childe, yea, and  
cherished him as if he had bene mine  
owne, doth nowe vitterly denie to  
knowe me."

85. *murdered his master*] So *Sup-  
poses*, iv. viii., "Out and alas! he  
whom I sent hither with my son to  
be his seruaut, and to giue attendance



Lay hold on him, I charge you, in the Duke's name. Oh! my son, my son! Tell me, thou villain, where is my son Lucentio?

*Tra.* Call forth an officer.

*Enter one with an Officer.*

Carry this mad knave to the gaol. Father Baptista, I charge you see that he be forthcoming. 90

*Vin.* Carry me to the gaol!

*Gre.* Stay, officer: he shall not go to prison.

*Bap.* Talk not, Signior Gremio: I say he shall go to prison. 95

*Gre.* Take heed, Signior Baptista, lest you be cony-catch'd in this business: I dare swear this is the right Vincentio.

*Ped.* Swear, if thou darest.

*Gre.* Nay, I dare not swear it. 100

*Tra.* Then thou wert best say that I am not Lucentio.

*Gre.* Yes, I know thee to be Signior Lucentio.

*Bap.* Away with the dotard! to the gaol with him!

*Vin.* Thus strangers may be haled and abused: 105  
O monstrous villain!

89. Enter one with an Officer] Capell; omitted Ff, Q. 104. dotard!]  
dotard, Ff, Q. 105. haled] hal'd Ff 3, 4; haild Ff 1, 2, Q.

on him, hath eyther cut his throate, or by some euill meanes made him away."

89. *Tra. Call forth an officer*] Neither Valeria in the old play (with the Duke of Cestus), nor "fained Erostrato" in the *Supposes* (with Philogano), ventures so far as this. In the latter it is Philogano who appeals to the law.

93. *Gre. Stay, officer, etc.*] His first intervention since line 15, and a good bit of characterisation.

96, 97. *cony-catch'd*] swindled, imposed on. In 1591 Greene issued *The Second and last part of Conny-Catching*.

104. *Away with the dotard!*] Possibly referring to Gremio, as the next words to Vincentio.

*Re-enter BIONDELLO, with LUCENTIO and BIANCA.*

*Bion.* Oh, we are spoiled! and—yonder he is: deny him, forswear him, or else we are all undone.

*Luc.* Pardon, sweet father. [*Kneeling.*]

*Vin.* Lives my sweet son?

[*Exeunt Biondello, Tranio, and Pedant,  
as fast as may be.*]

*Bian.* Pardon, dear father.

*Bap.* How hast thou offended? 110

Where is Lucentio?

*Luc.* Here's Lucentio,

Right son to the right Vincentio;

That have by marriage made thy daughter mine,

While counterfeit supposes blear'd thine eyne.

*Gre.* Here's packing, with a witness, to deceive us 115  
all!

*Vin.* Where is that damned villain Tranio,  
That faced and braved me in this matter so?

*Bap.* Why, tell me, is not this my Cambio?

106. Re-enter . . . Enter . . . Ff, Q, after line 104. 108. *undone*]  
*done* F 2. 109. Exeunt . . . be] Exit . . . be. Ff, Q, after line 108.

109. Exeunt B., Tran., . . . may be] So old play, "Phylotus and Valeria runnes away," when threatened with arrest by the Duke of Cestus.

114. *counterfeit supposes*] The fact that "supposes" was in common use for "suppositions," or that there was a social pastime of this name, as in Greene's *Metamorphosis* (Pref.), "After supposes, and such ordinary sports, were past, they fell to prattle" (cited by Steevens), is no detriment to the obvious allusion to Gascoigne's play.

114. *blear'd thine eyne*] used of deceit in Chaucer's *Manciple's Tale*, 148,

"blered is thyn ye"; and A. Golding's trans. of *Cæsar*, sig. L, 4. 6, "to the intent to bleare his enemies eyes with the suspicion of fearefulness." Holt White compares *Comus*, 155 "Of power to cheat the eye with blear illusion." "Eyne" is the old plural, by transposition for "eyen," originally "eagan."

115. *packing*] plotting. *King Lear*, III. i. 26, "snuffs and packings of the dukes," where Mr. Craig quotes other instances. Cf. Jonson, Marston, and Chapman's *Eastward Ho*, v. i. (p. 86, ed. Halliwell), "there may be tricks packing."

*Bian.* Cambio is changed into Lucentio. 120

*Luc.* Love wrought these miracles. Bianca's love  
Made me exchange my state with Tranio,  
While he did bear my countenance in the town;  
And happily I have arrived at the last  
Unto the wished haven of my bliss. 125  
What Tranio did, myself enforced him to;  
Then pardon him, sweet father, for my sake.

*Vin.* I'll slit the villain's nose, that would have sent  
me to the gaol.

*Bap.* But do you hear, sir? have you married my 130  
daughter without asking my good will?

*Vin.* Fear not, Baptista; we will content you, go  
to: but I will in, to be revenged for this  
villainy. [Exit.

*Bap.* And I, to sound the depth of this 135  
knavery. [Exit.

*Luc.* Look not pale, Bianca; thy father will not  
frown. [Exeunt Lucentio and Bianca.

*Gre.* My cake is dough: but I'll in among the rest;  
Out of hope of all, but my share of the feast. [Exit.

*Kath.* Husband, let's follow, to see the end of this 141  
ado.

*Pet.* First kiss me, Kate, and we will.

*Kath.* What, in the midst of the street?

*Pet.* What, art thou ashamed of me? 145

138. Exeunt L. and B.] Exeunt Ff, Q. 140. Exit] Rowe; omitted Ff, Q.

123. *countenance*] See note on line 38. note on *Othello*, iv. i. 146 (Arden ed.).

128. *slit the villain's nose*] In the old play, p. 519, Ferando says to Saunder, "Come hether you villaine He cut your nose." See Mr. Hart's 139. *My cake is dough*] proverb for unfortunate issue, as i. i. 109. Lines 139, 140 are in the old dancing rhyme again, as lines 147-150.

*Kath.* No, sir, God forbid; but ashamed to kiss.

*Pet.* Why, then, let's home again. Come, sirrah, let's away.

*Kath.* Nay, I will give thee a kiss: now pray thee, love, stay.

*Pet.* Is not this well? Come, my sweet Kate:

Better once than never, for never too late. [*Exeunt.*]

SCENE II.—*Padua. Lucentio's House.*

*Enter* BAPTISTA, VINCENTIO, GREMIO, *the Pedant*,  
LUCENTIO, BIANCA, PETRUCHIO, KATHARINA,  
HORTENSIO, *and Widow*, TRANIO, BIONDELLO, *and*  
GRUMIO: *the Serving-men with TRANIO bringing in*  
*a banquet.*

*Luc.* At last, though long, our jarring notes agree:

And time it is, when raging war is done,

To smile at 'scapes and perils overblown.

My fair Bianca, bid my father welcome,

While I with self-same kindness welcome thine. 5

Brother Petruchio, sister Katharina,

And thou, Hortensio, with thy loving widow,

Feast with the best, and welcome to my house:

My banquet is to close our stomachs up,

146. *No]* *Mo* F 1. 150. *once]* Ff, Q; *late* Hanmer.

*Scene II.*

*Scene II.]* Actus Quintus. Ff 1-3, Q; Scena Quarta F 4. Petruchio, Katharina, Hortensio] omitted Ff, Q. 1-62. *At last . . . outright]* marked spurious Pope. 2. *done]* Rowe; *come* Ff, Q.

147. *sirrah]* to Grumio; though applied to a woman, *Antony and Cleopatra*, v. ii. 229, "Sirrah Iras, go."

*Scene II.*

9. *My banquet, etc.]* a light refecton

or dessert, as the context shows. In *Romeo and Juliet*, i. v. 120, "a trifling foolish banquet," and in *Timon of Athens*, i. ii. 145, "an idle banquet," is offered to ladies who have been dancing. At the entertainment given

After our great good cheer. Pray you, sit down; 10  
For now we sit to chat, as well as eat.

*Pet.* Nothing but sit and sit, and eat and eat!

*Bap.* Padua affords this kindness, son Petruchio.

*Pet.* Padua affords nothing but what is kind.

*Hor.* For both our sakes, I would that word were true. 15

*Pet.* Now, for my life, Hortensio fears his widow.

*Wid.* Then never trust me, if I be afraid.

*Pet.* You are very sensible, and yet you miss my sense:

I mean, Hortensio is afraid of you.

*Wid.* He that is giddy thinks the world turns round. 20

*Pet.* Roundly replied.

*Kath.* Mistress, how mean you that?

*Wid.* Thus I conceive by him.

*Pet.* Conceive by me! How likes Hortensio that?

*Hor.* My widow says, thus she conceives her tale.

*Pet.* Very well mended. Kiss him for that, good  
widow. 25

*Kath.* "He that is giddy thinks the world turns round:"

I pray you, tell me what you meant by that.

*Wid.* Your husband, being troubled with a shrew,  
Measures my husband's sorrow by his woe:

And now you know my meaning. 30

17. *Wid.*] F 1, Q; *Hor.* Ff 2-4.

Elizabeth at Elvetham, 1591, a "banket" of a thousand dishes, all in "sugar-worke" is offered at night.

9. *to close our stomachs up*] So "and cheese to close up the stomach" at the end of old lists of dinner-dishes.

16. *fears*] The Widow supposes him to use the word in its causative sense, "frightens," as in I. ii. 211, "fear boys with bugs."

21. *Roundly*] with downright frank-

ness, as I. ii. 59. Petruchio can afford the Widow her opinion; his easy *bonhomie* throughout this scene is admirable.

22. *Thus I conceive by him*] that is what I imagine his condition to be.

23. *shrew*] Steevens notes the pronunciation "shrow" (to rhyme with "woe"), as again, line 186. It is often so spelt.

*Kath.* A very mean meaning.

*Wid.* Right, I mean you.

*Kath.* And I am mean, indeed, respecting you.

*Pet.* To her, Kate!

*Hor.* To her, widow!

*Pet.* A hundred marks, my Kate does put her down. 35

*Hor.* That's my office.

*Pet.* Spoke like an officer: ha' to thee, lad.

[*Drinks to Hortensio.*]

*Bap.* How likes Gremio these quick-witted folks?

*Gre.* Believe me, sir, they put together well.

*Bian.* Head, and butt! an hasty-witted body 40

Would say your head and butt were head and horn.

*Vin.* Ay, mistress bride, hath that awaken'd you?

*Bian.* Ay, but not frighted me; therefore I'll sleep again.

*Pet.* Nay, that you shall not: since you have begun,

Have at you for a bitter jest or two! 45

*Bian.* Am I your bird? I mean to shift my bush;

35. *does*] F I, Q; *doe* Ff 2-4. 37. *ha' to thee*] *ha to thee* Q, Ff 2-4; *ha to the* F I. 39. *But*] Ff, Q; *butt* *Heads* Rowe, ed. 2. 40. *witted*] F I, Q; *witty* Ff 2-4. 45. *bitter*] Capell, Theobald conj.; *better* Ff, Q. *two*] Ff 3, 4; *too* Ff I, 2, Q.

32. *am mean . . . respecting you*] have mean thoughts, a poor opinion, as regards you, or, perhaps, am in the mean, well-balanced, compared with you.

36. *That's my office*] Steevens quotes *Much Ado*, II. i. 254, "Lady, you have put him down . . ." "So I would not he should do me, my lord, lest I should prove the mother of fools."

39. *But*] I retain the reading, with capital, of Ff, Q, supposing Gremio to use a verb "to But," of quick argu-

ment and response, though perhaps with pun. Metre is against Rowe's reading "*butt Heads*," accepted by all editors down to Capell, 1768; though Bianca gets her "head" from the pun on butting, and adds another pun. Collier suggested "quick-headed" for "quick-witted," line 38.

40. *Head, and butt*] The two words are also opposed as top and bottom.

45. *bitter jest*] shrewd, sharp, without the sense of ill-nature. Cf. *King Lear*, I. iv. 147, "A bitter fool."

And then pursue me as you draw your bow.  
You are welcome all.

[*Exeunt Bianca, Katharina, and Widow.*]

*Pet.* She hath prevented me. Here, Signior Tranio,  
This bird you aim'd at, though you hit her  
not; 50

Therefore a health to all that shot and miss'd.

*Tra.* O, sir, Lucentio slipp'd me like his greyhound,  
Which runs himself, and catches for his master.

*Pet.* A good swift simile, but something currish.

*Tra.* 'Tis well, sir, that you hunted for yourself: 55  
'Tis thought your deer does hold you at a bay.

*Bap.* O ho, Petruchio! Tranio hits you now.

*Luc.* I thank thee for that gird, good Tranio.

*Hor.* Confess, confess, hath he not hit you here?

*Pet.* A' has a little gall'd me, I confess; 60  
And, as the jest did glance away from me,  
'Tis ten to one it maim'd you two outright.

*Bap.* Now, in good sadness, son Petruchio,

48. *Exeunt B. K. and W.*] Rowe; Exit Bianca. Ff, Q. 57. *O ho*] Capell;  
*Oh, Oh*, Ff, Q. 62. *two*] Rowe; *too* Ff, Q.

47. *pursue me, etc.*] i.e. you will have to aim while moving.

48. *You are welcome all*] In regard to the repetition of hospitable expressions, contrast *Macbeth*, III. iv. 34, "You do not give the cheer: the feast is sold | That is not often vouch'd, while 'tis a-making," with Lyly's *Euphues* (1578), I. p. 200, line 23, "Sir, our country is ciuile, and our gentlewomen are courteous, but in Naples it is compted a iest, at euery word to say, In faith you are welcome."

49. *prevented*] anticipated.

54. *swift*] of quick wit. Johnson aptly quoted *As You Like It*, v. iv. 66,

"he is very swift and sententious," of Touchstone.

56. *at a bay*] of dogs held baying aloof by a deer that takes stand and defends himself with his horns. French *aux abois* (pl.); but Cotgrave also gives "*Abbay*, the barking or baying of dogs" (Skeat).

58. *gird*] taunt, jest. *Euphues*, II. 68, line 34, "such bitter girdes, such disdainfull glickes," and once again in Shakespeare, *1 Henry VI.* III. i. 131.

60. *A'*] common corruption for "he." See Schmidt, *s.v.*

63. *sadness*] seriousness. Cf. *As*

I think thou hast the veriest shrew of all.

*Pet.* Well, I say no: and therefore for assurance 65

Let's each one send unto his wife:

And he whose wife is most obedient,

To come at first when he doth send for her,

Shall win the wager which we will propose.

*Hor.* Content. What's the wager?

*Luc.* Twenty crowns.

*Pet.* Twenty crowns! 70

I'll venture so much of my hawk or hound,

But twenty times so much upon my wife.

*Luc.* A hundred then.

*Hor.* Content.

*Pet.* A match! 'tis done.

*Hor.* Who shall begin?

*Luc.* That will I.

Go, Biondello, bid your mistress come to me. 75

*Bion.* I go. [Exit.]

*Bap.* Son, I'll be your half, Bianca comes.

*Luc.* I'll have no halves; I'll bear it all myself.

Re-enter BIONDELLO.

How now! what news?

*Bion.* Sir, my mistress sends you word

That she is busy, and she cannot come.

*Pet.* How! she is busy, and she cannot come! 80

Is that an answer?

65. *for*] Ff 2-4; *sir* F 1, Q.

*You Like It*, III. ii. 227, "Nay, but the devil take mocking: speak, sad brow and true maid."

80. *How*] common to express surprise and annoyance. *Two Gentlemen*, II. iv. 22.



*Gre.* Ay, and a kind one too:

Pray God, sir, your wife send you not a worse.

*Pet.* I hope, better.

*Hor.* Sirrah Biondello, go and entreat my wife

To come to me forthwith. *[Exit Biondello.*

*Pet.* O, ho! entreat her! 85

Nay, then she must needs come.

*Hor.* I am afraid, sir,

Do what you can, yours will not be entreated.

*Re-enter BIONDELLO.*

Now, where's my wife?

*Bion.* She says you have some goodly jest in hand:

She will not come; she bids you come to her. 90

*Pet.* Worse and worse; she will not come! O vile,

Intolerable, not to be endured!

Sirrah Grumio, go to your mistress;

Say, I command her come to me. *[Exit Grumio.*

*Hor.* I know her answer.

*Pet.* What?

*Hor.* She will not. 95

*Pet.* The fouler fortune mine, and there an end.

*Bap.* Now, by my holidame, here comes Katharina!

*Re-enter KATHARINA.*

*Kath.* What is your will, sir, that you send for me?

*Pet.* Where is your sister, and Hortensio's wife?

96. *there an end*] common in Shakespeare for "that's all about it."

97. *holidame*] holy dame. Again, *Romeo and Juliet*, i. iii. 43, and T. Heywood's *1 Edward III.* (*Works*, i. 42). The more common "halidom," e.g.

*Two Gentlemen*, iv. ii. 136, is probably a corruption by transposition. Cf. "so help me halidom" in *Death of Robert, Earl of Huntingdon*, ii. ii. (Haz. *Dodsley*, viii. 264).

*Kath.* They sit conferring by the parlour fire. 100

*Pet.* Go, fetch them hither: if they deny to come,  
Swinge me them soundly forth unto their husbands:  
Away, I say, and bring them hither straight.

[*Exit Katharina.*

*Luc.* Here is a wonder, if you talk of a wonder.

*Hor.* And so it is: I wonder what it bodes. 105

*Pet.* Marry, peace it bodes, and love, and quiet life,  
An awful rule, and right supremacy;  
And, to be short, what not, that's sweet and  
happy?

*Bap.* Now, fair befall thee, good Petruchio!  
The wager thou hast won; and I will add 110  
Unto their losses twenty thousand crowns;  
Another dowry to another daughter,  
For she is changed, as she had never been.

*Pet.* Nay, I will win my wager better yet,  
And show more sign of her obedience, 115  
Her new-built virtue and obedience.  
See where she comes and brings your froward wives  
As prisoners to her womanly persuasion.

*Re-enter KATHARINA, with BIANCA and Widow.*

Katharine, that cap of yours becomes you not:

Off with that bauble, throw it under-foot. 120

*Wid.* Lord, let me never have a cause to sigh,

103. *Exit Kath.*] Rowe; omitted Ff, Q. 120.] Rowe inserts She pulls off her cap, and throws it down.

101. *deny*] refuse, as II. i. 180.

102. *Swinge*] beat, whip.

112. *Another dowry, etc.*] The line is borrowed from the old play, p. 541,

where Alfonso signifies his satisfaction with Petruchio's conquest by adding "A hundred poundes."

Till I be brought to such a silly pass!

*Bian.* Fie, what a foolish duty call you this?

*Luc.* I would your duty were as foolish too:

The wisdom of your duty, fair Bianca, 125

Hath cost me an hundred crowns since supper-time.

*Bian.* The more fool you, for laying on my duty.

*Pet.* Katharine, I charge thee, tell these headstrong women

What duty they do owe their lords and husbands.

*Wid.* Come, come, you're mocking: we will have no  
telling. 130

*Pet.* Come on, I say; and first begin with her.

*Wid.* She shall not.

*Pet.* I say she shall: and first begin with her.

*Kath.* Fie, fie! unknit that threatening unkind brow;

And dart not scornful glances from those eyes. 135

To wound thy lord, thy king, thy governor:

It blots thy beauty as frosts do bite the meads,

Confounds thy fame as whirlwinds shake fair buds,

And in no sense is meet or amiable.

A woman moved is like a fountain troubled, 140

Muddy, ill-seeming, thick, bereft of beauty;

And while it is so, none so dry or thirsty

Will deign to sip or touch one drop of it.

Thy husband is thy lord, thy life, thy keeper,

126. *an*] Rowe; *five* Ff, Q. 128, 129. *Katharine . . . husbands*] verse Rowe; prose Ff, Q.

126. *an hundred crowns*] Halliwell defends "five hundred crowns" of Ff, Q, saying that the wager is laid with Hortensio and others as well as Petrucchio, which does not appear.

138. *shake fair buds*] shake them

off, as seems shown by *Sonnet* 18, "Rough winds do shake the darling buds of May, | And summer's lease hath all too short a date," and *Cymbeline*, III. iii. 63, "shook down my mellow hangings, nay, my leaves."

Thy head, thy sovereign; one that cares for thee, 145  
 And for thy maintenance, commits his body  
 To painful labour both by sea and land,  
 To watch the night in storms, the day in cold,  
 Whilst thou liest warm at home, secure and safe;  
 And craves no other tribute at thy hands 150  
 But love, fair looks and true obedience;  
 Too little payment for so great a debt.  
 Such duty as the subject owes the prince  
 Even such a woman oweth to her husband;  
 And when she is froward, peevish, sullen, sour, 155  
 And not obedient to his honest will,  
 What is she but a foul contending rebel,  
 And graceless traitor to her loving lord?  
 I am ashamed that women are so simple  
 To offer war where they should kneel for peace 160  
 Or seek for rule, supremacy and sway,  
 When they are bound to serve, love and obey.  
 Why are our bodies soft and weak and smooth,  
 Unapt to toil and trouble in the world,  
 But that our soft conditions and our hearts 165  
 Should well agree with our external parts?  
 Come, come, you froward and unable worms!  
 My mind hath been as big as one of yours,  
 My heart as great, my reason haply more,

146. *maintenance*] Cambridge; *maintenance*. Ff, Q. 169. *as*] F 1, Q; *is* Ff 2-4.

146. *maintenance*] I think the Cambridge editors were right in deleting the colon at this word, which had held its ground till their edition (1863).

165. *conditions*] temper, qualities, as *Julius Cæsar*, II. i. 254, "could it

work so much upon your shape | As it hath much prevail'd on your condition | I should not know you, Brutus"; *Pericles*, III. i. 29, "quiet and gentle thy conditions"; and often.

To bandy word for word and frown for frown; 170

But now I see our lances are but straws,

Our strength as weak, our weakness past compare,

That seeming to be most which we indeed least are.

Then vail your stomachs, for it is no boot,

And place your hands below your husband's foot: 175

In token of which duty, if he please,

My hand is ready, may it do him ease.

*Pet.* Why, there's a wench! Come on, and kiss me,

Kate,

*Luc.* Well, go thy ways, old lad; for thou shalt ha't.

*Vin.* 'Tis a good hearing, when children are toward. 180

*Luc.* But a harsh hearing, when women are froward.

*Pet.* Come, Kate, we'll to bed.

We three are married, but you two are sped.

174-187. *Then vail . . . tamed so*] marked spurious Pope. 179. *Luc.*] Bap. Capell conj.

170. *bandy*] "Tripoter: to bandie and toss to and fro as a ball at tennis," Cotgrave. Cf. "bandy looks with me," *King Lear*, I. iv. 92.

172. *as weak*] sc. as straws.

174. *vail your stomachs*] bring down your pride, 2 *Henry IV.* I. i. 129, "Douglas . . . 'gan vail his stomach." French *avalier* (Latin *ad vallem*). Cf. *Merchant of Venice*, I. i. 28, "And see my wealthy Andrew dock'd in sand | Vailing her high-top lower than her ribs."

174. *boot*] advantage, profit. Anglo-Saxon, *bōt*.

175. *place your hands, etc.*] So the old play, p. 540, "Laying our handes vnder their feet to tread," which, with the line "obey them, love them, keepe, and nourish them," is the only one recalled.

179. *shalt ha't*] to rhyme with "Kate," as Schmidt points out. Some of the editors prosaically refer it to the

hundred crowns Petruchio has won of the speaker; but Schmidt is nearer the mark in suggesting the kissing of Kate, or, still better, in a general sense "shalt carry the prize," "have your wish." I find it in this sense in T. Heywood's *Wise Woman of Hogsdon* (1638), IV. iv., "Go thy ways, for thou shalt ha't."

180. 'Tis a good hearing] Halliwell quotes *The Pleasant History of Jack of Newbury*, "Gods blessing on his heart, quoth her gossip, it is a good hearing." Cf. Nash's *Pierce Penniless* (*Works*, ed. Grosart, II. 216), "It is a good hearing when good fellows have a care of the commonwealth"; also G. Harvey's *Pierces Supererogation* (*Works*, ed. Grosart, II. 148).

183. *sped*] done for, no doubt alluding to some phrase corresponding to our "married and done for." The old play, p. 541, has "'Tis Kate and I am wed, and you are sped." For the

'Twas I won the wager, though you *hit* the white;

[*To Lucentio.*

And, being a winner, God give you good night! 185.

[*Exeunt Petruchio and Katharina.*

*Hor.* Now, go thy ways; thou hast tamed a curst shrew.

*Luc.* 'Tis a wonder, by your leave, she will be tamed so.

[*Exeunt.*

184. To Luc.] *Ran.* 185. . . . and Kath.] *Rowe*; omitted *Ff*, *Q*.  
187. *be*] omitted *Q*. *Exeunt*] omitted *Ff*, *Q*.

unfavourable sense, cf. the scroll which dismisses Arragon in *Merchant of Venice*, II. ix. 72, and Mercutio, "I am sped," *Romeo and Juliet*, III. i. 94.

184. *hit the white*] the white ring round the central pin on the target, alluding, as Johnson points out, to the name Bianca = white. Halliwell quotes Gosson's *Playes Confuted*, "the white that rebukers ought to level at is the recoverie of him that hath trode awrie."

185. *being a winner . . . good night*] alluding to the natural wish of successful gamblers to leave the table before their luck turns.

186. *shrew*] pronounced, as often spelt, "shrow," to rhyme with "so"; again, IV. i. 210, to rhyme with "show." Cf. *Love's Labour's Lost*, v. ii. 46, "shrows" rhyming with "O's."

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